

# The Critic

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## Giovanni Segantini\*

By CHRISTIAN BRINTON

*Only those who, in the azure days of spring, have lived above these luminous pastures, listening to voices rising from the valleys, to faint echoes wafted up by the breezes into an infinitely blue space shut in at the horizon by chains of mountains and snow-white peaks, can feel and understand the magic and the meaning of the Alps. Here the ranges and eternal glaciers blend with tender green meadows and the deeper green of fir forests. The sky is mirrored in lakes and tarns a hundred times bluer than itself, and rich uplands are everywhere silvered by crystal waters descending from clefts in the rocks to make all things fresh where they flow. Round about rhododendrons bloom, and the air is filled with melody,—the twittering of finches, the carol of larks, the gurgling of streams, the bells of distant herds, and the humming of bees.*



NE stormy summer's night as two Milanese peasants were hurrying homeward through the darkness and drenching rain, their lantern chanced to flash upon the form of a boy crouched at the foot of a tree by the roadside. They questioned the waif, and finding that he had run away from home and was trudging to France, they bundled him into a hamper in the bottom of the cart and jogged on toward the shelter of their farm. The boy meanwhile fell asleep, and when he awoke found himself in a snug cot, being cared for by a stout, kind woman who gave him dry clothes and a bowl of steaming soup made of rice and beans. Sitting by the fire were the two men who had found him along the roadway, and when the

wight's shining black eyes were fully open, they asked him more questions.

He told them of lonely days in a miserable attic room whence he could only see a patch of sky and the peaked roofs of the great city. He told them how his father had gone away and had never come back, and how every morning when his step-sister went to work she locked him in to spend the long hours alone until her return at nightfall. From his window perch he once heard the women below tell of a boy who had gone all the way to France afoot and found wealth and fame, and that morning he slipped out the door and started off toward France to seek his fortune. Standing in the bright Piazza Castillo his father had often shown him the straight, white road down which the French and Piedmontese troops poured into Milan, and that was of course the way over the mountains and into France. The boy had only a crust

\* Acknowledgments are due monographs by Signori Tumiatì and Levi, M. Robert de la Sizeranne, Comte S. C. de Soissons, and Herr William Ritter, and to Villari's "Giovanni Segantini," E. P. Dutton & Co., New York, 1902.



Courtesy of

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"AVE MARIA A TRASBORDO"





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"THE LAST TASK OF THE DAY"

of bread to munch along the highroad, but the air was brisk and he tramped stoutly on, passing villages and now and then quenching his thirst at fountains or wayside streams. The faint blue haze off toward the Alps beckoned to him, and within throbbed the hope of somehow achieving great deeds once France were reached. But as the day wore along and the sun beat cruelly on the parched Lombard plain, the little head began to ache, the legs to grow stiff and weak, and the feet sore. At last he sank down in the shade of a nearby tree and fell asleep, only to awake in fright at the crash of the oncoming storm.

So touched were the simple farm folk by the boy's story that they had not the heart to take him back to Milan, especially as he vowed he would run away again if they did. The following day the women clipped his dark, clustering locks, disclosing a face which one of them exclaimed was "like the son of a King of France." And, it being agreed that he must turn his hand to something, they sent him off to tend swine on the hillside.

This little swineherd, who afterward

became known to the world as Giovanni Segantini, was born on January 15, 1858, at Arco, near the Lago di Garda, in the Austrian Tyrol. Like most inhabitants of the Trentino he was Italian in race, character, and language. His rugged peasant father was a carpenter by trade, and not an over-thrifty one, for a delicate young wife was forced to help matters along by selling fruit and vegetables. Giovanni's early years were passed in a hut beside the swift-flowing Scara. He was a frail, pallid child, with great, vivid eyes which eagerly caught the play of light on brook and meadow or the changing splendor of giant dolomite peaks that towered toward the sky. Of those first few years at Arco he remembered only the sunlit garden, his being rescued from drowning by a long-limbed mountaineer, and the sad, languid beauty of a mother who had been an invalid from the boy's birth. "I can see her now," he afterward said, "with my mind's eye; she was beautiful, not like the sunrise or midday, but like the sunset in spring." When he was but five years of age this tender, suffering creature faded from sight, and within a few



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"ON THE BALCONY"

weeks his father returned to Milan, where he already had a son and daughter by a former marriage.

And now began those bitter, sombre days which were to weave their loneliness and vague terror, and their wistful hunger for light and for love into the web of Giovanni's soul. All he heard as he played about the bare room or tried to keep himself warm by a miserable charcoal stove were the voices of countless bells clanging without. All he could see was the leaden sky of a Milanese winter. To be neglected by

his step-sister and flogged by the house porter for his innocent pranks was hardly the care Giovanni craved. Small wonder that when spring came he sighed for the little garden at Arco, the patches of green fields, the brooks, the sky, the blue waters of the Lago di Garda. Small wonder that before a second summer dragged past he had slipped away from the wretched tenement in the Via San Simone, impelled by the aching hope that life must somewhere be brighter and kinder than it had yet been.

During the years he passed as shepherd with the goodly Lombard peasants the boy grew strong of frame and limb. He learned to love the flocks he tended and to note their form, their color, their ways while grazing, while at the drinking-trough, or in the stall. Before long he began to trace rough sketches of them on flat stones or walls, with bits of charcoal. The plain folk about him were both puzzled and charmed

by these life-like efforts. Yet the real impulse toward expression, the first definite yearning with its faint promise of fulfilment, did not come until one day when he chanced to hear a poor peasant mother sighing over her dead child,—“Ah, if I only had a picture of her, she was so beautiful!” There is no hint now of what this portrait was like; it is enough to know that the boy's genius found its earliest unfolding through love and sympathy and pity. And to the very last he was touched by the sight of suffering in

man or beast. It is the call to which he always responded with deepest, tenderest insight.

The desire to make something of himself, coupled with a longing to see his step-sister, now drew the runaway back to Milan, poor in pocket but rich in the wishes of those who bade him

find to do by day, and at night attended his classes. He was too poor to buy himself a box of colors, so poor, indeed, that he was arrested by the police and committed to the Patronato for abandoned children. While there they taught him the trade of a cobbler, but also allowed him to continue his



Courtesy of

"A GRIBONS MOUNTAIN GIRL"

George Busse, N. Y.

godspeed. After a time he managed to enter the evening School of Ornament at the Brera and began his career copying aquarelles and drawing from bas-reliefs by Donatello. Yet here in Milan life proved the same cruel struggle it had been in former years. The boy worked at whatever he could

studies. When he left the Patronato, which still possesses certain of his early efforts, he would often wander aimlessly about the streets, or from his garret window watch the sun sink below the dark rim of roofs and towers. Music aroused in him a sort of fiery ecstasy, and his whole being was tortured

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George Buse, N. Y.

Courtesy of

496 "PLOWING IN THE ENGADINE"



477 "SPRING IN THE ALPS"  
(Reproduced in *The Carric* by kind permission of J. Stern, Esq.,  
of San Francisco, owner of the original painting)





George Busse, N. Y.

Courtesy of

"THE PUNISHMENT OF LUXURY"



George Busse, N. Y.

Courtesy of

"THE UNNATURAL MOTHERS"

by the caressing, insistent accents of love. Above all he felt surging within the need for some clearer, ampler form of expression.

Later, while taking a course of elementary figure drawing at the Accademia and also working for Teltamangi, a painter of church banners, he executed his first picture. The colors had been

pliced choir boy standing before the lectern. Though knowing nothing of divisionism, he had instinctively placed pure touches of color side by side on the canvas without first mixing them on the palette, thus allowing the separate tones to recompose on the retina. He had no scientific theories on the subject; he merely found that by so do-



Courtesy of

"HAYMAKING"

George Busse, N. Y.

given him by a friendly grocer for whom he had painted a sign, the canvas was a sugar bag dipped in oil and stretched on a rough frame, but there was something frank and individual about this youth's rendering of the "Choir of the Church of Sant' Antonio." There was a new vibrancy to the light which streamed in the high window on the left and bathed the carved stalls, the dark wainscoting, and the white sur-

ing he could secure better effects. This was before the vogue of Monet and impressionism or pointillism, and the boy had come independently by a discovery second only in painting to the employment of perspective.

The picture aroused interest, was exhibited at the Brera in 1879, and obtained a silver medal. More than this, it enlisted the notice of Signor Vittore Grubicy, who continued Segantini's

cherished and helpful friend throughout his career. Yet the young artist did not at the time develop further his conquest of suffused, palpitating light. He proceeded to paint in the usual manner, but with crude vigor, studies in still life and in genre. Among the former the most notable is "The Dead Hero," vaguely recalling Mantegna's "Dead Christ," which he must have seen on the dark walls of the Brera. He had now taken a studio in the Via San Marco, but was already disgusted with the art of the day and with its preceptors, and raged hotly at both. His contempt for his teachers was such that once, on being asked what he would do if he were as great an artist as his master, he promptly replied, "Hang myself!" As he acquired grasp and decision he felt that his lot lay among different scenes. Moreover, the love of the open was strong upon him; he longed to be back among his shepherds and herdsmen. In 1882, having married the sister of his fellow-artist Carlo Bugatti, he forsook the fog-ridden city of Lionardo, where he had known only tribulation and pain, and settled at Pusiano, in the fertile Brianza, not far from Como.

Here in the fragrant Garden of Lombardy, dotted by cream-white villas, terraces, and redolent parterres, rich in grain and in wine, Segantini perfected the first phase of his develop-



Courtesy of

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STUDY FOR "EDELWEISS"

ment. He remained in the Brianza four years in all, and each year marked a deeper, more penetrating sympathy with the quiet, idyllic life about him and a broader, surer translation of its spirit. If the scenes he now painted were for the most part sad, it was because the heart of the man had so long been open to sorrow and to suffering. The vision of that which lay without was transfigured by the pathos from within.



Courtesy of

"KNITTING"

George Busse, N. Y.

His chosen themes were the weariness of the peasant after a day's toil, the monotony of his life, his trials and his cares. More than all he loved to picture the bond between man and beast and the common feeling of maternity in both. Despite the fertility of the Brianza the peasants' lot is a hard one, and its least accent finds reflection in these humble episodes painted with the lingering tenderness of one who had himself been a shepherd of the flock.

In "The Last Task of the Day" heads are bowed and backs burdened as two heavy figures carry home their load of fagots at dusk. "Sad Hours" is a subtler but not less poignant version of that utter fatigue which overcomes the peasant when the day's toil is done and grey shadows creep softly forth to enfold all things. The pious resignation of the girl's attitude, the lowing cow in the foreground, the sheep crowding to the shelter, and the fringe of Brianza hills bathed in opal glow all witness the delicate, pervading pathos of Segantini's art. In "One More" maternity is touched upon in appealing terms with a young shepherdess carrying in her arms a lamb which has been born as the sheep wind homeward under a threatening sky. Throughout all the

paintings of this period, whether they depict "Potato Harvest" or "Sheep-Shearing," or transcribe the many sorrows and scant joys of peasant life in the Brianza, runs the same gentle melancholy. The note is never forced, but it is never absent, even when love is touched upon as in "A Kiss at the Fountain."

The two canvases which first brought Segantini's name before the public were "Ave Maria a Trasbordo," painted at Pusiano when the artist was twenty-five, and "At the Tether," finished shortly before he left the Brianza. The one shows what for some time was to embody his most perfect reflection of human sentiment: the other was his earliest and purest rendering of reality. When sent to an exhibition at Milan "Ave Maria a Trasbordo" was rejected, but the following year, at the Amsterdam Exhibition of 1883, it was awarded the gold medal. The consummate drawing and composition of this picture and its wealth of limpid coloring assured success quite apart from the deeper beauty of the scene,—a flat lake-boat laden with sheep, a far-off bell tolling the evening hymn, the shepherd resting on his oars, and the peasant madonna bending over the child at





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"SORROW COMFORTED BY FAITH"



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STUDY FOR THE TRIPTYCH ENTITLED "NATURE," "LIFE," AND "DEATH"

her breast and softly murmuring "Ave Maria, gratia plena."

In "At the Tether," which was painted at Caglio, in the Valassina, and shows a herd of cattle at the milking-ground with a low range of hills beyond, Segantini displays the breadth, reserve, and close study of actuality which were to distinguish all his later work. He here begins to subordinate the human element, to find that nature alone suffices, or nearly so. The canvas was exhibited at Amsterdam in 1887, and at Bologna, and was afterward purchased by the Italian Government for the National Gallery of Modern Art at Rome.

All through the Brianza sojourn Segantini had been growing nearer and

nearer to reality, had been catching with more firmness and surety nuances of form and of color. From his windows he often watched the lingering sunset radiance, or among the pastures studied those swift changes of atmospheric effect which characterize the country around Como and Lecco. He moved about at will, from Pusiano to Castagnola, from there to Carella and thence to Caglio. His life was simple and happy, he saw no one save his own family, and spent his days recording with new clarity and fulness of vision the nobility of labor, the beauty of sorrow, and the eternal kinship of all creatures of the field. He painted only that which he loved, and each brushstroke seems a heart-throb. Certain



PORTRAIT OF SEGANTINI, PAINTED AFTER HIS DEATH  
BY SIGNOR GIACOMETTI

shallow spirits have insisted on calling this the artist's "Millet period," but it requires more than an identity of subject to justify the comparison. He never saw a painting by Millet, and only knew the Barbizon master's dingy peasant heroics through a set of engravings given him by Signor Grubicy. Mauve he knew in the same way, but resembles him merely in that both painted sheep. Nor was there in the art of the modern Lombards any message for him. Cremona he admired, and Ferragutti was perhaps nearest in feeling, but Segantini lay outside their sphere of influence. He was essentially self-taught; and came into maturity through a passionate inner necessity which burned to voice that which finally broke forth in full power and effulgence. He resembles no man and he owed little to any.

Finding that he was familiar with the pastoral scenes of the Brianza, Segantini now looked higher and wandered farther. The Alps with their clear atmosphere and sharp outlines seemed to lure him from the soft masses of vapor floating over lake and pasture, from the four caressing winds of Como. He wanted most of all to seize the secrets of that light which had ever dazzled and beckoned him, and which he knew was the source and soul of all beauty. Leaving their children behind for the time being, the painter and his wife set out on foot and wandered for weeks in search of some spot where they might be with nature in her sublimest aspects. In the high, cloud-capped village of Livigno, northeast of the Bernina Pass, they thought to have found a haven, but because they failed to attend Mass the day after their arrival, the bigoted natives drove them from the place. They then went over the Bernina to Silvaplana, and from Silvaplana over the Julier Pass to Savognino, on the road to Coire. Here among the Grisons, where winter frowns forever and summer is like a woman's fleeting supplication, Segantini remained for the next eight years. The Switzerland which he found here in the Engadine, and put upon canvas at all hours and during all seasons, was

not the Switzerland of Chillon and Tell's Chapel. It was not the Switzerland of mammoth hotels, operatic peasants, cuckoo clocks, and toy cattle. It was something unknown to the insufferable Calame or the characteristic Töpffer. Segantini stood apart from all this; he had eyes to see that which lay deep within the faltering heart of man and strength to look with confidence toward God's dim eternity. And what he now sought to picture was the one in its relation to the other; the spectacle of life flickering faintly in the midst of impassivity and death.

Existence in the Higher Alps has always been and must always remain a matter of sufferance. Nature is here at her grandest and her cruellest, and man's pitiful struggle for life and livelihood is remorselessly intensified. The dull crash of an avalanche or the roar of a devastating torrent quickly change the song on his lips to a prayer,—a prayer often answered by annihilation. It is a bitter, unequal struggle for man or beast, and they inevitably turn to one another, linked together in mute solicitude, shrinking from nature which seems the enemy of both. Such is the country into which Segantini had climbed, and such are the scenes which he found at hand,—man poor in all save hope, nature rich in beauty, but, like certain of her daughters, chary of her blessings. He entered this new and luminous kingdom timidly, painting at first a few bits in the Brianza manner of broad, flat tones, but soon modified his technique according to prevailing conditions. He found that the problem of suggesting flower-dotted foregrounds and the clear, sharp contours of distant ranges boldly outlined in this translucent atmosphere demanded a new solution. Pursuing the path opened with his boyish "Choir of the Church of Sant' Antonio," he gradually evolved a method which combined the brilliant, shimmering effects of impressionism with a consistency of outline which always made his drawing notable for strength and continuity. The secret of his technical triumph over baffling conditions lay in that, wherever necessary, he broke or conserved color and

line. That which helped him equally was an infallible sense of selection; he never painted the unpaintable. Unlike timid gentlemen such as Baud-Bovy and Robinet who had so long pictured the Alps from the safety of valleys below, Segantini met them openly, face to face. He painted them from their own level, where, instead of appearing as isolated peaks, they broke about him like billows, with now and then a wrinkled brow rising above the crest.

Studies in sentiment or in landscape on a restricted scale, such as "On the Balcony," "Knitting," "Rest in the Shade," or "A Cow Drinking," were but the prelude to a series of grand Alpine panoramas which must remain Segantini's chief contribution to art. Whatever be the claims of his earlier or of his later work, it is certain that in "Ploughing in the Engadine," "Spring in the Alps," "Alpine Pastures," and "Spring Pastures" he attained his clearest vision of definite, external beauty expressed in its simplest, most enduring terms. This mountain Hesiod seems indeed the story which had been given him to tell mankind. The first of these canvases, "Ploughing in the Engadine," already proves how accurate was the artist's rendering of all forms of life here among the stony uplands where nature is so strong and man so weak. Though details of soil and vegetation, of peak and scarp, are so exactly studied, it is the spirit of the scene which holds the final appeal. Modern art shows nothing comparable to the plastic dignity of this pair of horses straining at the plough, the laborers guiding their submissive efforts, the rim of cottages in the distance, and the frame of glistening, blue-white ranges. The austerity and classic restraint of this composition are poetized and humanized in the succeeding canvases of the series, each of which records the delicate, transient grace of the Alpine spring. They show azure skies, carpets of gentians, daisies, and alpenroses, a few figures or a grazing herd in the foreground, and always, beyond, snow-capped mountains seamed by silent, yellow rolling glacier

streams. Each blossom, each pebble reflects the scintillating glory of a sun which bathes and brightens all things, which gives light in abundance, but, alas, scant heat. So thrilled was the painter by this iridescent beauty that he would often sink upon his knees in ecstasy, or bend and kiss the flowers in his path.

Yet this radiance is short-lived, and for seven or eight months of each year in the Upper Engadine man and beast are huddled together in weather-tight shelters. This dark and tedious indoor existence Segantini has pictured with homely fidelity in "The Spinning Wheel," "The Sheepfold," and "Mothers." In fact, no phase of mountain life escaped him or failed to arouse his interest and his abiding pity. He lived out of doors all the while, painting direct from nature and rarely making preliminary studies. He passed his days not shut up in the studio with a "north light," but on the heights of the Grisons, working now at one canvas, now at another, as nature suggested the desired effect. When fogs floated up from the Val Bregaglia and settled about him, shrouding nature as with the mantle of God, or when the afterglow had faded into night he would lock his unfinished canvases up in stout iron cases and tramp downward, guided by tinkling bells or the far glow from cottage fireside. Few of his pictures ever saw the inside of that little chalet whose windows opened on the skies of Switzerland, Italy, and Austria, and whose rooms were bare of all æsthetic pretence. They were carried down mountain paths on the backs of sturdy herdsmen and placed in carts to wend their way to Chiavenna and thence by rail to Milan, Turin, or Venice.

By 1894, or about the time he moved still higher and settled at Maloja, six thousand feet above sea-level, Segantini's paintings were becoming better known to the outside world. Vienna, Munich, Berlin, and even Paris gazed with curious eyes upon those unfamiliar scenes executed with a direct brilliancy of method which often recalled the early mosaics. Yet the personality of the artist continued a mystery. At Ma-



loja and at Soglio he was even farther removed from contact with the public, and never left his mountain home save for an occasional trip to Milan, where his daughter Bianca was attending school. Few beyond his wife, children, and chance friends ever caught a glimpse of this dark, stalwart man with torrents of hair and the beard of an Assyrian king. He naïvely wore a grotesque outing suit and never posed in cafés or paraded about at picture exhibitions. His only public honors were the scattered medals awarded his paintings in distant cities, and a complimentary luncheon given by a few admirers in the little town hall of Pontresina, when he made a speech full of gratitude and frank idealism. For the rest, he lived alone with nature, his art, and his Maker.

From the first his work had been subjective, and now, under the influence of prolonged solitude and random reading, its form became more and more symbolistic. Though possessing rich natural gifts he was singularly illiterate, and until the age of seventeen could neither read nor write. In after years he became something of a bibliophile, was fond of discussing phases of religion, aesthetics, and socialism, and even wrote for the newspapers and reviews. Yet this was an inheritance into which he had come too late: he never acquired maturity of mind, his ideas were blurred and full of childish unreason. As he painted alone on the heights, often clad in furs and with the colors freezing on the canvas, he wrestled in his untaught way with questions of duty and destiny, of reward and punishment. Fantastic counterparts of these concepts rose from the white wastes or slipped from dark crevices and filled his vision with beings half human, half mythical. Against an unrelenting background of mystery and fate he beheld piteous symbols of tenderness and of terror. Though he continued to paint with rigid verity the same Alpine landscapes, they were now peopled by vague, flying forms whose pathos or forlorn anguish add a new note to art. These fleeting creatures with streaming

hair and rose-tipped breasts uncovered to the bitterest winds had come not from the cypress groves of Italy nor from the gardens of Kelmscott Manor. They were born of a soul whose torments as well as whose crystal serenity found expression in terms of the purest and most individual beauty.

Tentative bits of idealization such as "A Rose Leaf," the somewhat robust "Child of Love," and the delicately Milanese "Angel of Life," were succeeded by canvases whose technical perfection and imaginative force place Segantini among master symbolists. Despite its richly flowered frame and wealth of vernal sunshine, "Love at the Fountain of Life" verges on incongruity, but in "The Punishment of Luxury," "Captive Mothers," and "The Source of Evil," the vision finds its inevitable form. Each represents a moral idea, but each holds a haunting beauty and fervor quite apart from specific morality. Whether they embody Hindu myth or Dantesque legend, or spring direct from the artist's brain, they all reflect nature in the Grisons. The fanciful was given a setting uncompromising in its fidelity to fact.

In "The Punishment of Luxury," which pictures the penalty of sterility, the souls of sinning women, as sorrowful, wingless creatures, are wafted pitilessly about above an infinitude of ice and snow, gleaming blue and white, silver and gold, in the sinking sun. Another vast, snow-covered expanse, dotted by twisted trees, shows the "Unnatural Mothers" condemned to expiate their crime in a bleak, windswept Nirvana of repentance and suffering. "The Source of Evil," which has vanity for its text, reveals Segantini's exquisite sense of the nude and the alluring grace with which, when so moved, he could limn the female figure. Yet the trials and sorrows of the real world did not fade before the clear magic of these evocations. During the period when he gave imagination its freest sweep Segantini never lost touch with the outward, the objective. In "The Sower" and "Haymaking," he came as close to



nature as before, and in a series of religious paintings, which number the prophetic "Sorrow Comforted by Faith" and "The Home-Coming," he touched the deepest emotions of the simple mountain folk whom he knew so well and whose lot he had so freely shared. Though he gazed into the unreal he could look upon reality with the same tender solicitude. Portraiture also occupied his attention at brief intervals, the best of his attempts in this direction being the seated full-length of Carlo Rotta and the two or three mystical versions of his own shaggy head and searching eyes, each of which recalls, in a different way, the mask of the Forerunner.

From childhood Segantini had dreamed of France, and early in 1898 he formed a project for exhibiting at the Paris Exposition a large circular panorama which would embrace all aspects of life and nature in the Engadine. Considerable money was raised among the artist's devoted following, but the plan was finally abandoned as being unfeasible. He then decided to paint two large Triptychs, one of which he almost completed; the other never passed beyond the stage of rough sketches. In order to paint his first Triptych direct from nature Segantini chose a spot on the Schafberg above St. Moritz, whence he might sweep with a glance the entire Upper Engadine, the soaring peaks of the Rosegg, the Morteratsch, and the Bernina, or watch, shining beneath like eyes of the sea, the blue lakes of Statz, Campfer, Silvaplana and Sils. He worked on month after month with fervid exaltation, bringing nearer and nearer completion the panels entitled "Life," "Nature," and "Death," which were to epitomize his beloved Engadine in her fresh beauty, her brief maturity, and her snow-shrouded bereavement. The coloring was more luminous than ever, the study of nature more accurate, and the human element more consistent and pervasive. With delicate fancy he added an ornamental frieze showing chamois perched upon peaks, and medallions wherein decorative nude figures typify "Alpenrose" and

"Edelweiss," flowers which had brought him such frank joy. Unfinished though it stands, the Triptych proved his masterwork, his supreme and final offering.

In September, 1899, the panels having meanwhile been brought down to the chalet, he determined to add a few touches on the heights where they had been painted. Though it had already begun to snow he would not be deterred by adverse weather. He must note again the play of light and shifting cloud, must read closer and closer nature's changing heart. On the 18th the little band started up from Pontresina and climbed the Schafberg, stout herdsmen bearing proudly and without a murmur their heavy burden. They would have done anything for this gentle, silent man, who was as intent as one of the watching Magi. The painter set to work with pathetic heroism, lodging in a deserted shepherd's hut, where his only comforts were a camp bed and a portable stove. Round him lay glistening in the sun or sleeping silently under the shadow of God's hand the rock- and ice-riven splendor which he strove to perpetuate. He seemed happy, but was at times haunted by the image of death. The first night while wandering on the mountain, he saw a falling star and remarked, "That means evil fortune."

Within a day or so he was taken ill, having been forced to drink melted snow, which induced a chill. Fever set in and a shepherd was sent below for medical aid. His friend, Dr. Bernhard, arrived during the night with hands cut and bleeding from climbing the rocks to reach the stricken man. Later the painter's family came, bringing everything needful and summoning two German physicians who still lingered in the valley. They found him weak but hopeful, for a fortune-teller had once assured him that he would live to be the age of Titian. Symptoms of peritonitis were noted and a tardy operation was performed, but without avail. On the evening of the 28th he begged to be moved to the window that he might see the fire-

tinted heights glowing about him. During the night his spirit hovered awhile on the borderland between the brightness which he had known and the dim beyond into which he had tried to peer. Yet no hand, however gentle or imploring, could stay the Pallid Visitor once she had been summoned. He had given his life that the world might know what lay within the cold virginity of those eternal snows. He had striven, vainly it must be, to penetrate the impenetrable.

As they bore him slowly down the slopes and laid him to rest in the little cemetery of Maloja, which he had painted with such fidelity in "Sorrow Comforted by Faith," every bell in the Engadine tolled sadly. There was not a pious soul throughout the valley who did not weep or

exchange a heartfelt word with his neighbor. They all knew and all loved him who had come amongst them, and who had seemed even as one of themselves.

His whole life had been spent in chanting the beauty and mystery of the world, and his eyes had never failed to look with tender compassion upon those who dwell therein. To the end he remained a fervent, imaginative child, loving light, loving color, and craving that which is past or that which is yet to come. He was always harking back to the unfulfilled, or only half-fulfilled, visions and promises of an eager, wistful heart. Almost his last wishes were that he might see once again the little sunlit garden at Arco and follow the white road stretching away toward France.

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## Some Recent Literary Biography

By W. H. JOHNSON

JULIAN HAWTHORNE closes his story of "Hawthorne and His Wife" with the discouraging opinion that the true revelation of such men as the author of "The Scarlet Letter" will come "only to those who have in themselves somewhat of the same mystery they seek to fathom." If this be so there can be no objectively true revelation in such cases, for the spark of mystery in each separate seeker will cast its own peculiar ray of light upon the object sought, and in no two instances will the result be the same. And perhaps it is better so, for of a really great author himself, if not of his books, we can thus each have a unique and unpiratable edition.

Poe's Hawthorne was simply a man of fine taste, ready scholarship, touching pathos, delicate humor, radiant imagination, and consummate ingenuity, struggling blindly for truth in the murky phalanx and phalanstery atmosphere" of transcendental New England; with good results, to be sure, but capable of doing much bet-

ter "in a career of honest, upright, sensible, prehensible, and comprehensible things." Mr. R. H. Hutton's lantern, in turn, brings to light a Hawthorne who could by no means have succeeded in the kind of work which Poe would have set for him, even if the editor of the *Dial* had been hung and the *North American Review* thrown to the pigs; but who, for every figment of his brain, "was bound to have a ghostly centre of his own, or he could not write at all." Sir Leslie Stephen, in his search for the true Hawthorne, incidentally brings to light a Poe whom he holds up as a horrible example of the tendency of following to extremes the tendency of Hawthorne to stray away from the realm of the "sensible, prehensible, and comprehensible." Poe shocks our modesty, he thinks, with his charnel-house dabbling, and leaves us in need of some spiritual ablution to cleanse us of his disgusting images, while Hawthorne's "pure and delightful fancies . . . never leave a stain upon the imagination, and generally

succeed in throwing a harmonious coloring upon some objects in which we had previously failed to recognize the beautiful." But right here breaks in Moncure D. Conway with a Hawthorne who has carried the work of pointing out beauty where it was not previously recognized to the extent of making Hester of "The Scarlet Letter" "the only noble, pure, and lovable character in his book."

One might well stop here to quarrel with Mr. Conway for his failure to find evidence of repentance in Hawthorne's portrayal of Hester Prynne, and for his apparent unwillingness to see a woman's sin followed by years of nobility, purity, and loveliness; but the only object in citing his and other estimates of Hawthorne was to illustrate the fact that a man of real genius compels the critic to delve below the obvious, where agreement is easy, into the immeasurable depths where it is out of the question. We do not turn, then, to a new biography with the expectation that we are to find at last "the true Hawthorne," but with a justifiable interest in studying the impression made by a great genius upon a competent critic.

It was long probable that James Russell Lowell would contribute the life of Hawthorne to the "American Men of Letters" series, but sad mischance interfered, and the work fell to the lot of Professor Woodberry. No one, of course, could make up for the loss of a view of Hawthorne under the light of Lowell's peculiar genius, but Professor Woodberry has presented a volume which may well stand beside his life of Poe, among the best members of the series to which both belong.\* The value of the book lies not in any material addition to the store of knowledge concerning Hawthorne's career, but in the concise and available presentation of such knowledge as exists and, as has been suggested, in the comment of a critic of Professor Woodberry's ability and attainments.

It is easy to see what parts of his subject have taken the deepest hold upon the writer's mind, for more than

one third of the volume is given to the twelve years of seclusion in "the chamber under the eaves" and the romance of "The Scarlet Letter." In the little top-floor room in Salem, Hawthorne "lived in an intellectual solitude, deepened by the fact that it was only an inner cell of an outward seclusion almost as complete," because of the well-known seclusive habits of other members of the household. The situation was mitigated, however, by long excursions into the country, early summer morning sea baths, and walks after supper, under cover of the darkness. Hundreds of volumes from the Salem Athenæum, and the play of his imagination, furnished the mental occupation without which such a life must have forestalled any adequate fruition of his remarkable genius. Professor Woodberry evidently regards these years as of prime importance in the development of his powers, but contents himself for the most part with a presentation of the facts, leaving the reader to formulate his own conclusions as to the relation of these facts to the work of the years that followed. Perhaps a thought or two on the subject from Hawthorne himself (quoted by Professor Woodberry) will bear repeating here: "If I had sooner made my escape into the world, I should have grown hard and rough, and been covered with earthly dust, and my heart might have become callous by rude encounters with the multitude . . . By living in solitude till the fulness of time was come, I still kept the dew of my youth and the freshness of my heart." And again, not long before the end, "I am disposed to thank God for the gloom and chill of my early life, in the hope that my share of adversity came then, when I bore it alone."

Of course such a life ought absolutely to unfit a man for all practical duties and responsibilities, but things do not always proceed as a matter of course. From the chamber under the eaves he passed to the exceedingly practical duties and responsibilities of the office of weigher and gauger in the Boston Custom House and justified his appointment by proving himself, in

\* "Nathaniel Hawthorne." By George E. Woodberry. Houghton, Mifflin & Co. \$1.10, net.

the words of George Bancroft, then Collector, "the best and most efficient of the Custom House officers." And the appointment by President Pierce, fourteen years later, to the Liverpool consulate was similarly justified. Sense of duty made him "especially considerate of the numbers of distressed citizens who naturally drifted into his care and notice," a thorn in the flesh of many an American officer abroad; but he was not so constituted as to dispense, receive, and augment that international comradeship and good will which formed so striking a feature of Lowell's service in the more elevated station of the English mission.

"The Scarlet Letter" is "a great and unique romance, standing apart by itself in fiction," and the qualities which give it such a hold upon the imagination are analyzed in detail; but Professor Woodberry feels constrained in the end to bring against the truth of the book some serious articles of indictment. Divine forgiveness is wanting in the story. It is a prayerless book. It has no Christ in it. It is but a half truth, and the darker half. When Hester Prynne is made to recognize "the impossibility that any mission of divine and mysterious truth should be confided to a woman stained with sin, bowed down with shame, or even burdened with a life-long sorrow," he discovers an inconsistency both with the Christian Gospel and with the Puritan faith. Perhaps he does not give weight enough to the fact that it was a very special mission in Hester's mind at the time, and that Hawthorne did allow her, in the midst of her Puritan surroundings, to find and fulfil a divine mission of no little importance, during all the years of her sin-marked, humiliated, and sorrow-laden life. In general, the book is "a chapter in the literature of moral despair, and perhaps most tolerated as a condemnation of the creed which, through imperfect comprehension, it travesties." The indictment seems overdrawn, but in any case it may be said that Hawthorne did not undertake in this one story to draw a detailed and complete picture of Puritanism as

a whole. Better merited, perhaps, is the word of censure upon the introductory sketch of the Custom House. "One feels that Hawthorne stooped in taking his literary revenge on his humble associates by holding them up to personal ridicule." One must admit that he acted with an ill grace in "shaking the dust of his native place from his feet, and frankly taking upon himself the character of the unappreciated genius, which is seldom a becoming one." Professor Woodberry compensates for the introduction of these unpleasant features by bringing into clear relief the tender mutual devotion of Hawthorne and his wife, and the cheerful happiness which they achieved in one another and in their three children, in spite of a gloomy inheritance.

After years of waiting, the "Men of Letters" series at last has a life of Longfellow,\* a life which might very appropriately have stood at its beginning, since Longfellow was certainly the most widely famous of the first distinguished group of American writers, and the most exclusively a man of letters. The author, Colonel T. W. Higginson, cites in his preface three sources of new material upon which he has drawn. The manuscript correspondence of Mary Potter Longfellow, the poet's first wife, covers the years of his early married life and his first trip to Europe. Importance is attached to these letters because of the influence which she is supposed to have exerted upon him during the formative period of his life. Again, the manuscript volumes of "Harvard College Papers" have furnished matter bearing upon Longfellow's relations with the Harvard authorities during his professorship. Finally, a few extracts from some of his earlier writings, not hitherto brought together, are thrown in as early evidence of "his life-long desire to employ American material and to help the creation of a native literature."

Colonel Higginson fails to establish his claim for a special "Americanism" in the quality of Longfellow's work, and

\* "Henry Wadsworth Longfellow." By Thomas Wentworth Higginson. Houghton, Mifflin & Co. \$1.10, net.



no one need regret the failure. A bumptious determination to be different is no more desirable than the disposition to be a servile follower, and Longfellow fell into neither of these pitfalls. He threw his soul no more heartily into his American themes than into "The Golden Legend," for instance, and discreet Americans will not be sorry that he chose the latter theme at a time when his mind was actually balancing between that and a drama on Cotton Mather.

The new material from the Harvard Records is of more interest, as it brings us into close quarters with Longfellow's struggle to build up his department, at a time when the modern European languages and literatures were making their initial effort for the solid footing upon which they now stand. Harvard could still drop a subordinate instructor to save expense and thus force the work of teaching beginners in French upon a head Professor of Mr. Longfellow's attainments, at the cost of cutting off the advanced literary work for which his professorship was supposed to stand. And a little later, when ill health compelled him to ask for the extension of a leave of absence in Europe, President Quincy, apparently in full agreement with the Corporation, could accompany the granting of the request by official notice that his salary would terminate with the current quarter. In 1845, a restriction to but one modern language at a time was imposed upon the students, with the immediate effect of cutting down the number in Longfellow's department more than one half. He appealed to the Corporation, and it is interesting to find the somewhat blunt rejection of his appeal signed by the father of the present head of the University, under whose administration no reasonable request from the various modern-language departments ever has cause to complain of so cold a reception. The seed sown by Ticknor and Longfellow has borne its fruit, even if the soil was somewhat stony.

As to the remaining source of new material, the letters of the first Mrs. Longfellow, they are radiant with a bright and lovable spirit, and bear

ample evidence of a happy union. One finds them pleasant reading, and all must thank Colonel Higginson for their inclusion; but they scarcely contain the proof of any important formative influence on the development of the husband, either as poet or as man—nothing to compare, for example, with the influence of Maria White upon Lowell. On the whole, then, Colonel Higginson's new material is hardly so important a feature of his book as he seems to suppose. The fact that he has written it will be a better passport to the favor of most readers, for we never fail to get something richly worthy of our attention when one of the fast disappearing inner circle of the older New England writers consents to talk of any of the others. Space forbids comment in detail on his opinions of Longfellow and his work. It is needless to say that he appreciates to the full the poet's hold upon the average man. His very limitations are such as to aid in maintaining this hold, and thus count as additional security for the permanence of his fame. The abrupt insertion of a chapter on the Longfellow memorial exercises in Westminster Abbey previous to the account of the poet's death gives a chaotic effect which should have been avoided. The closing paragraph, in which Longfellow is presented as "an antidote to materialism," is well put and worthy of special consideration.

"The hermit of Walden" receives a sumptuous apology,\* from the sympathetic pen of Annie Russell Marble. Her opinion of the merits of the poet-naturalist is perhaps too high to receive a very general sanction at present, though it is an evident fact that he has been steadily and surely rising in favor and it would be unsafe to predict a limit at which the growth of his popularity must cease. The author devotes a great deal of space to the refutation of mistaken criticisms of the past, and succeeds for the most part in justifying her position. She is at especial pains to clear the hermit residence by Walden Pond from the odium

\* "Thoreau: His Home, Friends, and Books." By Annie Russell Marble. T. Y. Crowell & Co. \$2.00, net.



of mere crankiness, though Whittier's sharp criticism seems to have escaped her usually keen eye. "Thoreau's 'Walden' is capital reading, but very wicked and heathenish. The practical moral of it seems to be that if a man is willing to sink himself into a wood-chuck he can live as cheaply as that quadruped; but after all, for me, I prefer walking on two legs." When this could be the view of a man so little inclined to overvalue the luxuries of life as Whittier, can we be surprised that others judged the Walden episode harshly? The author emphasizes the fact that it was merely an experiment, never intended by the experimenter to be a permanent mode of life, and never urged upon others. That his philosophy of life had the defects of narrowness, prejudice, and eccentricity is freely admitted, and it is suggested that contact with broader and more varied minds might have changed his eccentricities into strong and gracious influences. His philosophy of life, summed up, is in its aim "an ideal and yet attainable expansion of the nobler nature of man, through pure and constant communion with the primal, creative forces of nature and truth." Too practical for the vague mysticism and

pure ideality of such men as Alcott and Ellery Channing, "he did, however, fully incorporate in his creed the basal aim of their teaching,—the substitution of inward light for outward law." The correlations and similitudes of thought found in the writings of Thoreau and Emerson do not prove Thoreau an imitator, but are the natural result of like causes operating upon men of similar mental outlook. If he often showed a lack of true altruism, yet "his own life and his most earnest words proclaim that self-expansion should prove preparatory to the highest service for mankind and society."

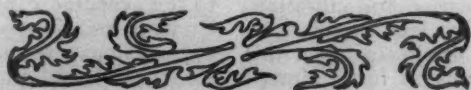
This volume is an important addition to Thoreau literature, after making all due allowance for bias of judgment due to the author's ardent enthusiasm for her subject. If widely read it must materially raise Thoreau's position in the respect of his countrymen, and remove traditional prejudices growing out of his idiosyncrasies; for one who has read it carefully will be ready to agree with its conclusion that with all his flaws, deficiencies, and perversities, "Thoreau was yet one of the large men whose powers of mind and soul should preclude undue emphasis of minor faults."

## "Go Read in the Book of the Hills"

By SAMUEL V. COLE

Go, read in the Book of the Hills the tale of a dateless past,  
And read in the Book of the Stars the story of all that is vast.  
Behind, before, around, they bear an unending sway,  
These Angels of Time and Space—O terrible Angels they!

If thus I stand appalled in the presence of Time and Space,  
And marvel at what they do, and tremble to look in their face,  
What must it be to behold, however dim and far,  
The face of the King himself—His face whose servants they are!



# Auguste Rodin Loquitur

By HELEN ZIMMERN

I HAD taken it into my head, I scarcely know why, that Rodin was *farouche*, something of a bear. I was therefore not a little surprised when, following the invitation of the *concierge* and unceremoniously pushing open the studio door of 182 Rue de l'Universite, Paris, I was greeted with a most genial smile. True, he had himself fixed the appointment, true, also, that I had been well introduced, still the gentle unpretentious cordiality of this medium-sized, square, muscular figure with its bushy, reddish-gray beard, its thick grizzled crop of hair, did somewhat astound me. It also helped to put me at my ease, at once I felt instinctively that I was in contact with a man conscious of his own worth but free from that conceit which is the defect of smaller minds. It was not the first time that I had crossed the threshold of the two large studios, or rather sheds converted into rough and ready studios, which the French state has bestowed upon a few favored artists amid the ruins of what was once the great Exhibition of 1900. During Rodin's absence in Prague—where he was fêted and honored until he could stand no more and ran off before the stated time, overwhelmed by so much unwonted attention—I had, thanks to a friend, the key to the master's workshop, and was able freely and unhampered to explore his finished and unfinished works. It was a privilege, and one I fully appreciated. But much as I enjoyed these visits yet it was the crowning point when Rodin himself returned and did the cicerone to his own works. Then many things that before had been unclear became lucid and I at last understood many things that have puzzled me in his art, an art so new and individual that it needs some explanation and initiation, as Rodin himself has learnt to his cost. How many years has it not taken this most original genius to force himself upon public attention; and even now, when all the greatest artists and art

connoisseurs of every land acknowledge his merits, when his influence is distinctly to be traced in all the best work of the younger men, even now the larger public sneers and does not appreciate, even now works commissioned of him for public places, like his noted "Balzac" and like the "Victor Hugo" in this year's Salon, are rejected on completion.

"You are unlucky," I said to him in smiling reference to these two statues.

"Yes," he replied, "even yet I cannot overcome the prejudice of the schools and of conventional opinion. But of late I have had my compensations and that gives me courage to go on. It was splendid the way they received me in London and now I have had this great time in Prague. Still I have never, never let myself be discouraged. I have had to fight from the first. I could not get the world to agree with me that the conventional ideas of beauty are false, and I do not quite wonder. I had to learn this myself. It is true, for my good fortune—though at the time I did not recognize it as such—I never passed through the Academic art schools, with their puerile, insipid, conventional laws, but I associated with art students and lived through them in the academic atmosphere. I had to get rid of this and I did and went my own way, but it was not easy. There were money difficulties to overcome. I had to work out the ideas of others in order to effect my own pecuniary emancipation which alone allowed of my becoming artistically emancipated. I have never had but one teacher, Nature. That is why they would not have me when I first tried to exhibit. I just modelled what I saw. That was all wrong according to the accepted canons. Then, too, I have my own ideas about sculpture. I think that you should be able not only to go all round it, but to look at it from every point of view. Do you know, when I model a head I begin by

looking at it from above. In that way I get its structure, its contours, the proper structural plan of its profiles. This looking at a head from above is one of my strong points and I believe that I am quite original in doing this."

This last remark of Rodin's seemed to throw a bright flashlight of comprehension upon his works, and accounts for the unusual manner in which his portrait heads are modelled, for example this year's Salon Victor Hugo, which, though the spectator sees it from below, produces the effect of being seen from above.

"There is another point," he continued. "I do not pose in the traditional manner. Indeed, I will now not even allow my models to pose at all in the usual sense of the term. 'I don't mind how you sit or stand,' I always tell them, 'so long as you feel comfortable and quite at your ease.' Yes, I know that I am supposed to be restless in my art, and to have forgotten that the first requisite of plastic art is repose, and the smooth-finished surface of classic sculpture is always quoted in opposition to my rougher and more animated methods. Now I contend that modern sculptors do not know how to model. Take an antique statue. Light a candle and let it illuminate gradually the surface of the figure bit by bit and you will find that it is only a question of that perfect art which hides art. Under this apparently smooth surface every structural essential is concealed as it is in the human figure, but the bones, the muscles, the nerves, and the sinews, the skeleton is all there. The Academic men only fashion an exterior, their bodies have no structure. The ancients had a perfect mastery of their craft. Their ideal was to figure action under the semblance of repose. It is my endeavor to show the evolution of the process of thought. Every human emotion, no matter of what kind, interests me, because it is human, and I make no distinctions. I do not know what they mean by their fine wire-drawn hyper-criticisms, their differences between clean and unclean, common and uncommon. It's human, a human being

can feel it, do it, his flesh vibrates to, quivers under such sensations. That suffices for me. Where our modern art schools go wrong is that they deduce all laws of sculpture from the plastic art of Greece and Rome, marvellous monuments of a marvellous civilization, but a civilization that is as defunct as the forces it represented. The teaching of classic sculpture should have its corrective in the study of Nature, the Nature that surrounds us today, in the life of our own times, which also has its *raison d'être*. It is against the mistaken, the misapprehended classicism of our schools that I rebel. I never could bend myself to the laws of measure, proportion, and symmetry which these morose grammarians of art have laid down in order to clip the wings of Genius."

"Then no doubt you admire Michelangelo, a revolutionary like yourself."

His light gray eyes flashed fire.

"He is my master and my idol. To see his works I went to Italy the first time when I had barely enough money to subsist. To see and study him and his predecessors I return to Italy again and again. Oh, Michelangelo, he was fortunate, he had real grand commissions to execute and patrons who understood."

I ventured to remind him how Michelangelo was not so absolutely fortunate as he deemed, pointing out how popes and kings had interfered with his models and hampered the execution of his finest ideals. "Ah, never mind," he interrupted almost impatiently, "but he had big things to do, big things upon which to exert his powers, not the little niggling things of to-day."

This brought us by natural transition to the monument so long commissioned of Victor Hugo which is slowly beginning to evolve from the marble after repeated more or less finished sketches executed in plaster. These sketches, like so many of Rodin's sketches,—of which he makes an incalculable number with variants in order to study which most adequately represents his ideal,—the artist commits, to my mind, the grave error of exposing to public view. He does this in the child-like,

naïve spirit which he shares with so many great artists who believe that the public at large will understand their efforts exactly in their own spirit, will look on these tentative sketches with the eye of their own intellect, filling in with imagination, as the artist does, the ultimate *milieu*, the explanatory and modifying environment.

Victor Hugo, his head held high, his arms and his legs naked, is represented in the maturity of his age and his genius as reclining on a rock in mid-ocean whence from afar he regards with anger mingled with divine pity and comprehension the raging struggles of humanity. Above his head soars his higher self, his genius, the interior voice of his inspiration, and above her again Rodin has planned to place yet another figure, that of Inspired Anger, the anger Hugo felt, and against which all his life he beat the wings of his intellect, anger against the cruelties, the injustices of the world.

"But now that I see the group coming to life in marble," Rodin remarked to me, "I am almost inclined to suppress that figure, which might overshadow the whole. It is always like that. Everything changes as it evolves, and I often make quite another composition than that which I set out to accomplish. I am thinking now of treating that figure by itself as the Genius of Divine Afflatus, and I have put it up in my garden at Mendon, where it looks grand among the trees, as you will see when we go there together."

This remark launched Rodin upon one of his pet theories, namely, the need that a great man's monument should be not a monument merely as conventionally understood, but also the synthesis of the work of the human being it is called upon to record. Victor Hugo, the rhetorician, the maker of brilliant phrases, the redundant, is well typified by this monument conceived on a large and comprehensive scale; and allowing for the artist's idiosyncrasies and that obviously his summing up of a great man's work must be the man's work as seen through the medium of the artist's temperament and that

temperament Rodin's, both the Balzac and the Claude Lorraine, which met with such scant appreciation, are explained. And not only explained. On account of this quality they must work their way to recognition. Indeed, the Claude Lorraine has already done so. Gradually the citizens of Nancy begin to understand why in this monument placed out of doors amid greenery as Rodin desires that all his sculpture should be placed, the figure of the painter occupies the smallest place.

"Was not the chief characteristic of this artist his constant indefatigable effort to paint the light?" said Rodin. "It was therefore my chief aim to render tangible this preoccupation. As you see I have placed him standing but not upright, inclined as painters incline to catch effects of illumination, and it is this worship of light that I adumbrate in the group of Apollo guiding his celestial chariot across the clouds chasing off the powers of darkness by his approach. It was the connection between the sun-god and their local celebrity that the good townfolk of Nancy so long failed to discover."

It is with great serenity, devoid of any bitterness, that Rodin speaks of the active and passive opposition to his art that has been his fate since the beginning, and is likely to continue till the end.

"And the Balzac?" I ventured.

"Well, the Balzac was the result of years of study of his work, of his outward image. I even lived for a while in Touraine to get the atmosphere of the native soil Balzac so loved. I made a number of life-sized nude figures and draped them in different ways. You see Balzac's figure was anything but heroic. I wanted to evoke something that should be sculptural and yet true to life, to the man's works. I figured him as walking in his unchecked steady advance toward fundamental truth, as absorbed in his thoughts, distant and aloof from minor mortals, his somewhat uncouth figure was to be softened and absorbed swathed thus in the long folds of the dressing-robe he affected when pondering his immortal works. The statue is conceived on a large and



synthetic plan, it is meant to be seen at a distance, out of doors, in the gray, pearly atmosphere of Paris. It is no studio work. It should have a background of architecture in the immediate environment of trees. For the Palais Royal it was planned, and the Palais Royal is its proper place."

Another most important and among modern sculptors a most unique feature is that Rodin does not comprehend any difference between sculptors of faces and sculptors of bodies. Like Michelangelo he has sought all his life for the nexus which exists between parts of the human frame, just as he endeavors to discover the co-relation between all forms in Nature. He contends, too, that the flesh has its thoughts, though it cannot formulate them, and in the same way thought unconsciously at times follows the lead given by the flesh. He strives to convey this duel of opposing forces in his passionate statues. He draws a very sharp distinction between monumental and ornamental sculpture, between statues and figurines. The monumental and the statuesque, he contends, should be made directly with their aim in view and after that should only be seen and judged in the open, where the envelope of daylight allows the proper play of atmosphere needful to present the changing facets of an animated body. Thus is obtained for plastic art what the effects of chiaroscuro obtain for pictorial. This is Rodin's directing motif and he is convinced that in this fact resides the persuasive power of the finest Greek and Roman art and also of the best Gothic cathedral sculpture. His great desire is to convey the idea of Life and of Movement, but he does not consider that violence of motion is a necessary requisite for conveying this impression.

There exists now at the Luxembourg the statue which when it appeared at the Salon a quarter of a century ago created such a stir and brought down on Rodin the entirely absurd accusation that he had cast his figure upon the living model. I refer to the "Man of the Age of Bronze." This figure of a restrained strength and simplicity is

intensely alive and active and yet presents none of the disordered lines which too many sculptors consider needful to convey the idea of action. On these lines Rodin has continued to work and study ever since. It must not, however, be supposed that he has any method or any "dodges." Method, as it is usually understood, he has none. When an idea occurs to him he at once puts it down either with his pencil, which he plies with ease, or he sketches it in the clay until he has got it just right according to his idea; he knows no rest nor diversion and the claims of hunger and fatigue are unknown to him. This is the reason he has been able to produce so much work, but also the reason why of late the doctors have insisted that he live in the country and away from his studio, for formerly he never seemed to know the distinction between night and day when interested in any problem. And in the same way that he has no method he contends that he has no fixed style. The style a work assumes is determined by the intimate character of the work as conceived by him. This is why some of his art is so impressionistic and so sketchy, some as smooth and almost as highly finished as that of the schools. Thus for example his feminine busts. According to Rodin a portrait should be not only a psychic emanation, but to be truly correct and a synthesis of the psychic and physical character of the model it should form as it were the focus of all these various issues. In his numerous female portraits Rodin has succeeded in reproducing the model's complexity in its entirety. None is alike in attitude or expression. He especially drew my attention to one that was in process of making. He seems to divine the secret motives of character and to concentrate them in his faces. Rodin is never misled by mere outward appearance. He penetrates deeper and touches the fundamental springs of each existence with which he comes into sculptural contact. It is the soul for which he searches, or, when it is absent or overlaid, its lack that he notifies. He is forever on the lookout for the elemental forces, the

basic energy. Consequently he can neither work quickly nor immediately upon his models. He must know them intimately, must identify himself with their idiosyncrasies. Exquisitely beautiful in this respect, yet how diverse are the two portrait busts now in the Luxembourg, that of the lady of fashion, self-possessed, self-conscious, and stylishly mannered, and that rough block of marble whence issues the head garbed in a Breton cap, commonly called "*La Pensée*," perhaps the most familiar of Rodin's works and which is really the portrait of one of his pupils, a most intimate friend.

"You must look up at it," he said, placing a chair for me in front of a fine marble copy of the work which had just been completed in the studio. "Then she looks down on you. Look at that fold over the eyebrow. Does it not condense and reproduce the very process of thought?"

And truly, looking up into the eyes in this way they appeared as though filled with an interior flame, as though they had a vision beyond that of material things and were gazing through all ages and all space. Taken as a whole I should be inclined to judge this work as Rodin's most perfect creation.

"Do you ever work direct upon the marble as Michelangelo worked?" I asked.

"No," he replied; "there you touch a weak spot in our modern sculpture. I have tried and I know that it is the only right and proper way. Only thus can one get the real first touch, the real impress of the artist's personality. All the world sees in these days are copies, and a copy always loses something of the first freshness of the inspiration. But we do not know how to cut direct nowadays. Here are my first impressions," he said, going to a shelf on which stood what are technically called, I believe, sculptor's *squeezes*. He took down several and explained to me what were their underlying ideas. I was thus able to note another of his characteristics, which is a love of playing around and around the same theme, once he has discovered it, changing, modifying, developing an

initial idea. "It grows," he said, "and I must follow where it leads."

He has a scheme which is to be executed when his "Door" is finally completed, and which he hopes will furnish the keystone to his life and his art. It is to be called the "Tower of Labor," and is to constitute the homage of a workman to his directing impulse, that impulse under which humanity has lain bound since its origin. But Labor as understood by Rodin is not to be considered as a penalty but as a redemption. The work is to adumbrate in plastic form the emancipation of mankind from pain and evil through the holy and wholesome continuity of effort. This impression will be conveyed through a series of bas-reliefs coiling round a species of Trajan's column. On the summit of this column, not unlike in the sketch to the leaning tower of Pisa, three genii will stand in close embrace. They represent Force, Protection, and Love, and blessings spring from their union. The entrance to the column will be guarded by two statues, Day and Night. A crypt will enclose the underground trades of mankind, those of brute matter whence evolves the bondage and the enfranchisement of men. In an ascending scale the character of Labor grows more and more refined, taking its inspiration and working with the implements of thought, and it is this higher labor that is to comfort and spur on to yet greater efforts the work achieved below. In short, the "Tower of Labor" is planned on a Titanic and epic scale. May its creator live to complete it. It would indeed round off happily his own consistent existence of work and reflection, would prove a fine and an original apex to his monumental statuary. In this work is once more manifest as dominant that interest in humanity which is the keynote to Rodin's art and which has perhaps helped to make recognition come to him so late, as it is not the quality usually looked for in sculpture. Yet another deterrent has doubtless been his equally marked endeavor to translate into marble the most philosophic sensations. From his earliest days

Rodin has always been a great reader, and above all he has affected the poets, ranging from Dante, who is his idol, but whom he interprets in a fashion quite his own, to Hugo and Baudelaire. Yet another whose influence has been far-reaching is Jean-Jacques Rousseau, whose views of Nature he shares, also his optimism. He holds that Rousseau touched most closely the secret concordance between natural beauty and human sentiments. Like Rousseau, he is enamored of life, its beauty, its mystery, its terrible inscrutable aspects all alike attract him; he has consequently neither comprehension of nor tolerance for the philosophers of the modern school and the pessimists. Nietzsche in especial is his bugbear.

It was this same all-consuming desire of Rodin to résumé a whole era, a complete phase of sensations varied according to the individuals composing the group yet united by reason of their uniform character, that inspired yet another of his much-discussed public monuments, the six brave burghers of Calais, who, with halters on their necks, came forth from the besieged city to offer themselves as holocausts to King Edward III. of England.

In order to draw him on, I frankly admitted that the detached figures, which can scarcely be called a group, according to the conventional acceptance of the term, when I had seen them at the Venice Exhibition, had rather impressed me as a disordered *fricassée* of arms and legs.

"Well, you understand a little better now, do you not, that you know my open-air theories?"

I admitted that I did, but that the disjointed character of the whole perplexed me. Each man seems to walk and stand and act by himself without visible relation to his neighbor.

"But they are united by a common bond of grief, heroism, and patriotic devotion," he explained. "And in thus acting separately they are consistent to human nature, to life, even if they be not consistent to the rigid and conventional conceptions of art. As in life, so here, each man marches towards his tragic fate, accepting his

destiny in accordance with his social station and his mental idiosyncrasy. They are voluntary victims, but even here, though the spirit is willing the flesh is weak, and I tried to depict in their bodies the last rebellion of the flesh against resolve and the sense of duty.

"You should see it in place and in the bronze, though while at Venice they put it too low, at Calais it has been pitched almost too high."

"And now," I said, "for the work of your life, the 'Gate to Hell,' of which I have heard so much."

"There stands its skeleton," he said, pointing to a plaster framework all scribbled over in pencil with sketches and numbers and with here and there a plaster bust or figure encrusted in its jambs. "But to see it properly you must come to Meudon. I've not room to put it all up here, the top won't enter, and besides it's being cast in bronze, and all the pieces are in the country."

At Meudon, or more strictly speaking, Val Fleury, Rodin's simple home life is spent surrounded by copies of all his works, making of his home a veritable museum of his sculpture. Here he can be studied from his début to his maturity and his triumph. The house was never built with the idea of sheltering the powerful visions of this master sculptor. It was a lady's caprice that reared a dainty abode in this isolated spot, a place so hard to find that I one day trudged for an hour in the rain and wind and mud within easy reach and yet was unable to locate it. Nor could any one help me. Rodin is but another instance of how a man is no prophet in his own country. "*Rodin? connais pas ça, monsieur!*" was the reply I invariably received to my enquiries. It was chance that brought the sculptor to the spot and here in this hermitage he abides, surrounding himself with his own creations, which he feels he can best study, ameliorate, and modify amid these verdant surroundings in this retired spot with a wide view of all Paris spread before him.

The "Gate to Hell," which, when

completed, is to adorn the Parisian Museum of Decorative Art, is an epic poem in bronze where in an atmosphere of white passion all the dramas and sensations of humanity find their expression. Dante is the inspirer and the leader through this coil of suffering and of thought, but while following the poet's general outline Rodin has not illustrated his ideas in the usual interpretation of that term. In disordered order high and low reliefs and statues in the round incarnate various episodes of the Dantesque vision. The lowest types and forms occupy that portion of the Gate that most nearly touches the earth, as it ascends the types grow finer, the ideas that inspire them become subtler and more metaphysical. Over the whole broods a sense of Sorrow, Suffering, and Pain, the Sorrow, Suffering, and Pain by whose means alone mankind can become saddened. Above in the tympanum, in solitary grandeur, sits a prophetic figure which though it is no likeness of the author of the Divine Comedy may be said to adumbrate his attributes under a human identification of Thought. Nude, freed from all vestments that would make it the slave of a fixed epoch, in its naked severity it images eternal reflection concerning men and mortal things. Toward this figure the whole decorative unity converges. Above him, crowning the door, but not dominating its thought as the Thinker does, are to stand the three figures exhibited at this year's Salon under the name of "Shadows." These three men of virile form, of despairing attitude, are still outside of Purgatory, but are approaching their inevitable doom, of which the sights and sounds already reach their eyes and ears.

"I have worked at this door for over

a quarter of a century," said Rodin, "and I cannot yet decide to finish it. It needs time and constant thought. I need to keep it still in the calm of my studio to look at again and again with a fresh eye and maturer judgment, to be sure that everything is right, that I have not put in too much and overweighted it with incidents. Why, I have planned and modelled enough episodes for it to fill a door six times its height. I have had to eliminate, to choose the best. It illustrates Dante by illustrating life, but I have not kept slavishly to the great poet. I bind the whole together by this infernal atmosphere of seething vapor. I think when it is done and all put together that it will be in unison."

Indeed, even seen thus incompletely, I felt that I beheld a great work that would last through all time, like to the Gates of Ghiberti, for it is great by reason of the majesty of its initial conception, and the splendor of its constituent elements.

After seeing something of Rodin, I no longer wondered that he was a friend of Robert Browning's, that Browning was one of the first to draw public attention to the sculptor. The two minds have much in common. For both of these, as has been well said, art consists in seeing a star where minor mortals only see darkness. Neither is afraid of touching any theme so long as it be human, so long as it palpitates with real emotions. For neither of them is there anything coarse or unclean in any human passion. Both have always looked far deeper than the the surface.

I came away from my visit feeling as I used to feel when I came away from Robert Browning's, that I had come in contact with one of the Titans of the earth.







AUGUSTE RODIN  
(After the portrait painted by Mr. John W. Alexander  
and never before published)



BUST OF FALGUIÈRE, BY RODIN



ONE OF THE GROUP FROM THE  
"BOURGEOIS OF CALAIS," BY RODIN

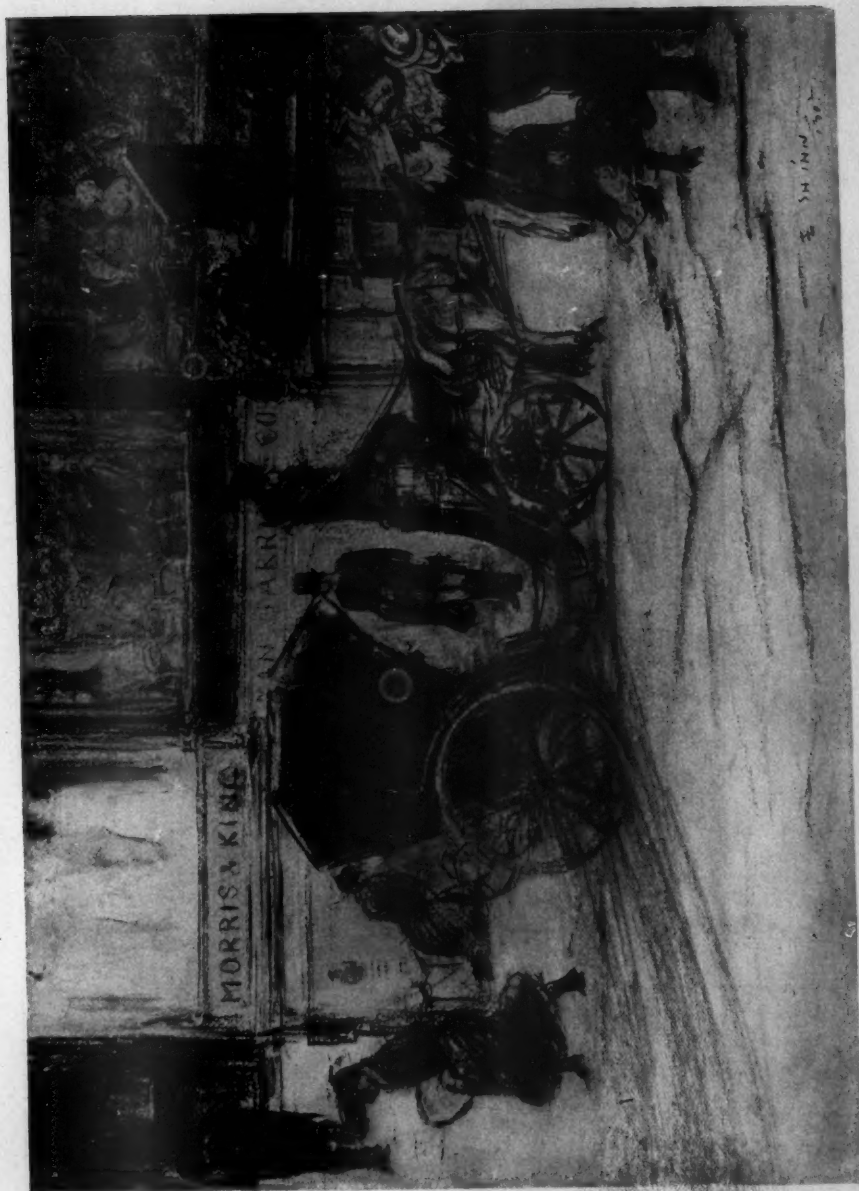


514 STUDY OF MALE AND FEMALE FIGURES,  
BY RODIN





593 STUDY OF FEMALE FIGURES, BY RODIN



586  
"THE CITY"  
(After the original pastel by Mr. Everett Shlim)

# THE CITY

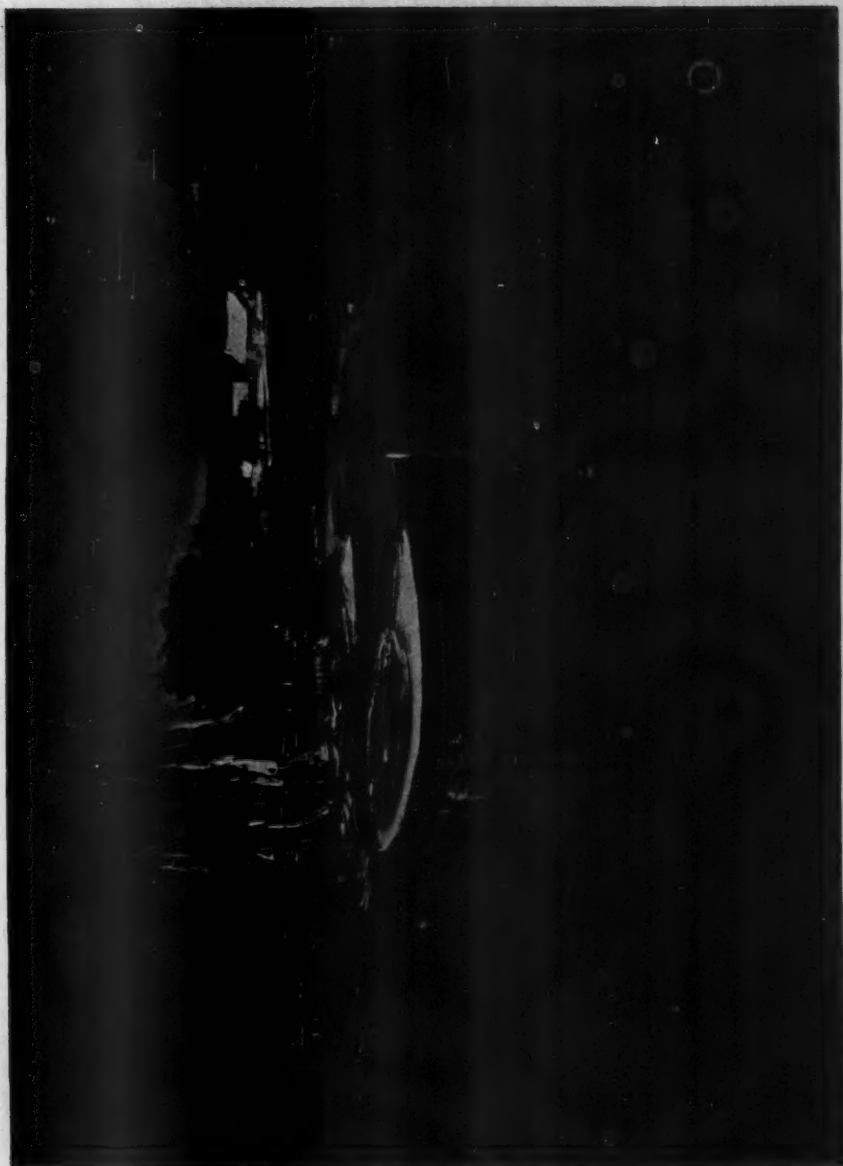
## BY WALTER MALONE

*THOUGH* misanthropes may praise the country more,  
And turn from mankind to some rude retreat,  
I seek the City, with its rush and roar,  
Its eager and enthusiastic street.  
I turn from fellowship of beast and bird,  
The coarse backwoodsman and unlettered swain,  
To where heart-blood of humankind is stirred,  
To share my brother's pleasure and his pain.

I love the City's wilderness of stone,  
Its flags, like scarlet poppies in the air,  
Where wealth erects a gold and silver throne,  
And Fashion charms with silk and satin snare.  
I love its splendid shops, where jewels blaze,  
And crystals glitter like a starry crown,  
With mirrors, plumes, and laces like a maze,  
With furs and velvets, soft as thistledown.

I walk its Midnight Meadows, and I mark  
The flaming lamps of red and blue and white,—  
Its dazzling daisies come to cheer the dark,  
Its morning-glories, born to bless the night.  
O flaming flowers of the City's gloom,  
You shine through Summer, Winter, Fall, and  
Spring,  
When snowflakes flutter on the tulip's tomb,  
When leaves are brown, and birds have ceased to  
sing.

I turn from bobolinks in cherry trees  
To sweet girl-faces dimpling in delight,  
Their rosy ribbons flitting in the breeze,—  
Seraphic doves in plumes of pink and white!  
I love to pet these mischief-making boys  
Whose eyes are twinkling stars in dewy dawns,  
More nimble than the squirrels, full of noise,  
More wild and wilful than a flock of fawns.



58 "THE COUNTRY"  
(After the original painting by Mr. Everett Shinn)



O, why should man seek soulless solitude,  
 From life and love to desert caves depart?  
 Nay, give me friends of sympathetic mood,  
 To share my spirit, understand my heart!  
 With friends like these I fill my pipe and smoke,  
 And brim the mug with brown Autumnal brew;  
 We talk together till the midnight stroke,  
 On themes delightful to the Chosen Few.

I see the play, and Shakespeare speaks once more  
 The masterpieces of his matchless art.  
 I hear the lecture: Science bids me soar,  
 And draw the mystic veils of God apart.  
 I read the papers, and I see all strands,  
 I live through peace and war, on field and flood;  
 I dwell in Europe, roam Sahara sands,  
 And all the wide world is my neighborhood.

I love the City's darkness and despair,  
 Its grandeur, grief, its glory and its gloom;  
 My brother's bliss and bitterness I share,  
 And with him march to meet the Common Doom.  
 I love the lights that glitter through its dusk  
 Like star-strewn skies downfallen from above;  
 I love the fruitage of its iron husk,  
 Red-veined with life-blood from the breast of Love.

Though bud and blossom Autumn foliage flush,  
 This laughing girl is lovelier than them all;  
 More charming than a blackbird or a thrush  
 The schoolboy's whistle and the newsboy's call.  
 Let hermits heed the babble of the brooks,  
 Let anchorites be comrades of the clod;  
 I turn from sticks and stones to read good books,  
 And study Man, the first-born son of God.



MRS  
FISKE

Mary of  
Magdala

by Paul Heyse



F. v. Lenbach, Pinx.

Gravure Hanfstaengl

PAUL HEYSE, AUTHOR OF "MARY OF MAGDALA"  
(After the portrait by Franz von Lenbach)



Photo by

Klein & Guttentstein, Milwaukee

MRS. FISKE AS "MARY OF MAGDALA"



## Mrs. Fiske's "Mary of Magdala"

By The Rev. PERCY STICKNEY GRANT

"MARY OF MAGDALA," as played by Mrs. Fiske, is an absorbingly interesting play. This ought to be said at once, because, on the whole, it is the first thing we want to know about a drama whose subject is taken from an unusual source, especially when this source is the Bible. We might doubt the ability of subjects as familiar to us as New Testament stories, when represented on the stage, to give us surprises and fresh impressions. A Biblical subject, too, might be supposed to lean so heavily in the direction of moral purpose as to be oppressive to theatre-goers. The moral of "Mary of Magdala" is obvious enough, but it is not didactic; it is rather the presentation of a spiritual history.

The moment the curtain goes up the spectator is interested. There is a vivid display of color in Oriental costumes and an archaic arrangement of persons upon the stage which quickens expectation. The brilliancy of the costumes, the sumptuousness of the staging, and the historical realism of the dress, architecture, and landscape, are sincere sources of pleasure and afford a substantial background and support for the higher realism of the dramatic situations. The new impressions of Palestine that Tissot's paintings give one are matched by this stage realism of the play, even to the individual behavior, gesture, and speech of those who compose the stage mob.

The play discovers abundance of dramatic material of a varied quality. The story of Mary, constructed by the dramatist as a preface to the historical incidents of her career, resembles that of Browning's Pompilia without Pompilia's austere nobility; a child's marriage to an old man and a revolt against her life and against the laws of her religion.

The feature of the dramatic version of "Mary of Magdala" that is especially ingenious is her association with Judas Iscariot. This relationship formed be-

fore Judas met Jesus is made use of to give a great deal of strength to the play: it displays not only the rough, passionate nature of Judas, but his unspiritual and purely patriotic attachment to the cause of Christ. In a way the play is a justification of Judas; it represents his betrayal of the Master as the result of mingled feelings of resentment at discovering His Messiahship as one of peace and meekness rather than of force and of a half hope that when Jesus is seized He will resort to the power of the sword and win a temporal throne. At any rate the play makes him more humanly intelligible than volumes of commentators. Otherwise the story follows what is easily within the character of the Magdalene.

The dramatic intensity of the play is reached in the fourth act. Mary is told of her Master's seizure and probable death by the young Roman Flavius, nephew of Pilate, and that his death can be averted by her action. She repels, then embraces the idea, and finally is withheld from the fulfilment of her terrible sacrifice by a vision of the Christ. The fanatical patriot, Judas, gives a continued note of personal and racial intensity to the play and strikes a high dramatic key in those scenes where he is present.

I was astonished as the play went on to see that the stage was capable of touching Christianity in a way that no other art, or even the pulpit, could rival. For the living power of Christian truth, as a spiritually renovating and exalting influence, was shown in the heroine against the foil of stern, intolerant, unforgiving Judaism; of fanatical and somewhat narrow patriotism; of cold and selfish imperialism, and of an easy worldly morality that may have come from Epicurus. No one can intelligently see the play without knowing as he never knew before, why Christianity conquered the ancient world and why to-day there is nothing superior to its teaching.



Byron

Photo by  
"MARY OF MAGDALA," ACT V

There is another reason perhaps for the effectiveness of a dramatic presentation involving Christian truth. Christianity has always claimed to be the religion of a *person*—Jesus—and not merely a system of philosophy, or a moral code. Nothing then can present Christianity so truly as that which exhibits it in action through a *personality*.

Naturally in some of the characters, notably the son of the High Priest, there is speech and action which for a moment might offend a religious sense. It has to be remembered, however, that the reality of such lives was the very thing that the Founder of Christianity undertook to meet and to transform; and that in a drama it is necessary, as a part of the reflection the mirror held up to nature exhibits. Indeed, without these contrasts and repellent forces the sublimity of the Christian spirit and influence in the heroine could not be so forcibly perceived or understood.

Mrs. Fiske's interpretation of the part of Mary of Magdala is studious, intellectual, and noble. In the opening scenes, which depict her life before the incident which the New Testament narrates, Mrs. Fiske represents Mary as a woman reaching continually out of unsatisfying pleasures, which are endured rather than sought, for peace of soul, for some firm and absolute source of comfort. At first she is a commanding personality; at the last an appealing and convincing personality.

There is no Parisian note in Mrs. Fiske's reading of her part. She exhibits the seriousness and dignity of the modern German school rather than the seductiveness and frenzy of the Magdalene type as treated by some French and English playwrights. There are two counter-currents in "Mary of Magdala" which Mrs. Fiske's interpretation brings out with splendid emphasis,—the background of tragedy that threatens and finally overwhelms the Master, and the other tragedy which inevitably must overtake the intense and material nature of Judas. But upon the sombreness of this tragic background, which the spectator is so familiar with as to



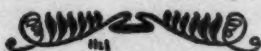
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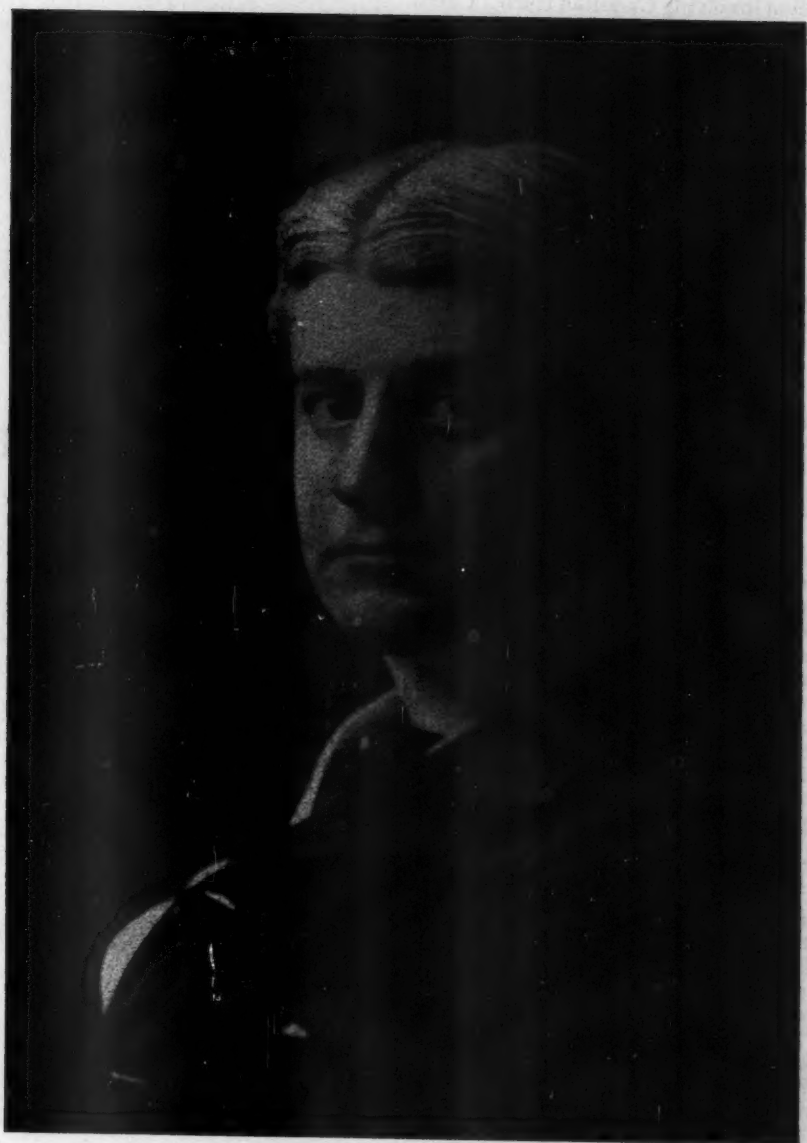
Sarony

MRS. FISKE AS "MARY OF MAGDALA"

feel it somewhat impersonally, there is the increasing pleasure in the contemplation of a resurrected soul. Life and death struggle with each other and life is triumphant. The effect of Mrs. Fiske's presentation of "Mary of Magdala" is therefore a great triumph for that view of the drama which would make it morally uplifting; would not deny it the tragic qualities that are to affright and purify, and, yet, wishes to be left on the heights rather than in the depths of sympathetic woe and gloom.

The dramatic version of the story of "Mary of Magdala" is written by Paul Heyse. The translation from the German is excellent in its English, even to ears expecting the sonorous and idiomatic quality that must always be associated with King James's version of the English Bible.





THE LATE FRANK NORRIS



# The Responsibilities of the Novelist

By FRANK NORRIS

The death of Mr. Frank Norris is a distinct loss to American literature. He was only thirty-two years of age at the time of his death, but he had made a profound impression both in America and England. His first story of any importance was called "McTeague," a powerful but not very pleasant tale, in which there was more of promise than performance. The performance came later, when "The Octopus," the first of a series of three novels, was published. The second of the series, "The Pit," which deals with wheat as a speculative commodity, was finished before his death, and will be published in January. The third, which was to have been called "The Wolf," was not even begun, so that "The Pit" will not only be his best but his last contribution to American fiction. The present article, "The Responsibilities of the Novelist," was written by Mr. Norris for THE CRITIC shortly before he left New York for San Francisco, where he died. It has all the characteristics of his peculiarly virile style.

In a letter to the editor of THE CRITIC Mr. Hamlin Garland says of Mr. Norris: "He was the handsomest, bravest, brightest man of letters I ever knew. He looked at things American in a large way, and his work was sincere and very strong. And yet great as "The Octopus" and "The Pit" are, they were only the first-fruits of a tremendous creative energy. But after all is said I come back to the keen sorrow that seizes me as I remember his face, as beautiful in its cheery, blithe fashion as Edwin Booth's was in its sombre fashion. Norris was to me one of the most enviable of all the men I knew. . . . I cannot realize that he has gone into the dark and cold. He had not many friends in the East—I mean those who knew him intimately,—but his winning personality captivated every one who chanced to meet him. His going is a great loss to American literature. He was a man of blameless life, high ideals, and great achievement."

It is not here a question of the "un-arrived," the "unpublished"; these are the care-free irresponsibles whose hours are halcyon and whose endeavors have all the lure, all the recklessness, of adventure. They are not recognized; they have made no standards for themselves and if they play the *saltimbanque* and the charlatan nobody cares and nobody (except themselves) is affected.

But the writers in question are the successful ones who have made a public and to whom some ten, twenty, or a hundred thousand people are pleased to listen. You may believe if you choose that the novelist of all workers is independent, that he can write what he pleases, and that certainly, certainly he should never "write down to his readers," that he should never consult them at all.

On the contrary, I believe it can be proved that the successful novelist should be more than all others limited in the nature and character of his work; more than all others he should be careful of what he says; more than all others he should defer to his audience; more than all others—more even than

the minister and the editor—he should "feel his public" and watch his every word, testing carefully his every utterance, weighing with the most relentless precision his every statement; in a word, possess a sense of his responsibilities.

For the novel is the great expression of modern life. Each form of art has had its turn at reflecting and expressing its contemporaneous thought. Time was when the world looked to the architects of the castles and great cathedrals to truly reflect and embody its ideals. And the architects—serious, earnest men—produced such "expressions of contemporaneous thought" as the castle of Coucy and the church of Notre Dame. Then with other times came other customs, and the painters had their day. The men of the Renaissance trusted Angelo and da Vinci and Velasquez to speak for them, and trusted not in vain. Next came the age of the drama. Shakespeare and Marlowe found the value of *x* for the life and the times in which they lived. Later on contemporary life had been so modified that neither painting, architecture, nor drama was the best vehicle

of expression, the day of the longer poems arrived, and Pope and Dryden spoke for their fellows.

Thus the sequence. Each age speaks with its own particular organ, and has left the Word for us moderns to read and understand. The castle of Coucy and the church of Notre Dame are the spoken words of the Middle Ages. The Renaissance speaks—and intelligibly—to us through the sibyls of the Sistine chapel and the Mona Liza. "Macbeth" and "Tamerlane" résumé the whole spirit of the Elizabethan age, while the "Rape of the Lock" is a wireless message to us straight from the period of the Restoration.

To-day is the day of the novel. In no other way and by no other vehicle is contemporaneous life so adequately expressed; and the critics of the twenty-second century, reviewing our times, striving to reconstruct our civilization, will look not to the painters, not to the architects nor dramatists, but to the novelists to find our idiosyncrasy.

I think this is true. I think if the matter could in any way be staticized, the figures would bear out the assumption. There is no doubt the novel will in time "go out" of popular favor as irrevocably as the long poem has gone, and for the reason that it is no longer the right mode of expression.

It is interesting to speculate upon what will take its place. Certainly the coming civilization will revert to no former means of expressing its thought or its ideals. Possibly music will be the interpreter of the life of the twenty-first and twenty-second centuries. Possibly one may see a hint of this in the characterization of Wagner's operas as the "Music of the Future."

This, however, is parenthetical and beside the mark. Remains the fact that to-day is the day of the novel. By this one does not mean that the novel is merely popular. If the novel was not something more than a simple diversion, a means of whiling away a dull evening, a long railway journey, it would not, believe me, remain in favor another day.

If the novel then is popular it is pop-

ular with a reason, a vital inherent reason; that is to say it is essential. Essential—to resumé once more the proposition—because it expresses modern life better than architecture, better than painting, better than poetry, better than music. It is as necessary to the civilization of the twentieth century as the violin is necessary to Kubelik, as the piano is necessary to Paderewski, as the plane is necessary to the carpenter, the sledge to the blacksmith, the chisel to the mason. It is an instrument, a tool, a weapon, a vehicle. It is that thing which, in the hand of man, makes him civilized and no longer savage, because it gives him a power of durable, permanent expression. So much for the novel—the instrument.

Because it is so all-powerful to-day, the people turn to him who wields this instrument with every degree of confidence. They expect—and rightly—that results shall be commensurate with means. The unknown archer who grasps the bow of Ulysses may be expected by the multitude to send his shaft far and true. If he is not true nor strong he has no business with the bow. The people give heed to him only because he bears a great weapon. He himself knows before he shoots whether or no he is worthy.

It is all very well to jeer at the People and at the People's misunderstanding of the arts, but the fact is indisputable that no art that is not in the end understood by the People can live or ever did live a single generation. In the larger view, in the last analysis, the People pronounce the final judgment. The People, despised of the artist, hooted, caricatured, and villified, are after all, and in the main, the real seekers after Truth. Who is it after all, whose interest is liveliest in any given work of art? It is not now a question of *aesthetic* interest; that is the artist's, the amateur's, the cognoscenti's. It is a question of *vital* interest. Say what you will, Maggie Tulliver—for instance—is far more a living being for Mrs. Jones across the street than she is for your sensitive, fastidious, keenly critical artist, litterateur, or critic. The People—Mrs. Jones and her neighbors—

take the life history of these fictitious characters, these novels, to heart with a seriousness that the aesthetic cult have no conception of. The cult consider them almost solely from their artistic sides. The People take them into their innermost lives. Nor do the people discriminate. Omnivorous readers as they are to-day, they make little distinction between Maggie Tulliver and the heroine of the last "popular novel." They do not stop to separate true from false, they do not care.

How necessary it becomes, then, for those who, by the simple art of writing, can invade the heart's heart of thousands, whose novels are received with such measureless earnestness,—how necessary it becomes for those who wield such power to use it rightfully. Is it not expedient to act fairly? Is it not in Heaven's name essential that the People hear, not a lie, but Truth?

If the novel were not one of the most important factors of modern life, if it were not the completest expression of our civilization, if its influence were not greater than all the pulpits, than all the newspapers between the oceans, it would not be so important that its message should be true.

But the novelist to-day is the one who reaches the greatest audience. Right or wrong the People turn to him the moment he speaks, and what he says they believe.

For the million, Life is a contracted affair, is bounded by the walls of the narrow channel of affairs in which their feet are set. They have no horizon. They look to-day as they never have looked before, as they never will look again, to the writer of fiction to give them an idea of Life beyond their limits, and they believe him as they never have believed before and never will again.

This being so, is it not difficult to understand how certain of these successful writers of fiction—these favored ones into whose hands the gods have placed the great bow of Ulysses—can look so frivolously upon their craft? It is not necessary to specify. One speaks of those whose public is

measured by "one hundred and fifty thousand copies sold." We know them, and because the gods have blessed us with wits beyond our deserving we know their work is false. But what of the "hundred and fifty thousand" who are not discerning and who receive this falseness as Truth, who believe this topsy-turvy picture of Life beyond their horizons is real and vital and sane?

There is no gauge to measure the extent of this malignant influence. Public opinion is made no one can say how, by infinitesimal accretions, by a multitude of minutest elements. Lying novels, surely, surely in this day and age of indiscriminate reading contribute to this more than all other influences of present-day activity.

The Pulpit, the Press, and the Novel—these indisputably are the great moulders of Public opinion and Public morals, to-day. But the Pulpit speaks but once a week; the Press is read with lightning haste and the morning news is wastepaper by noon. But the novel goes into the home to stay. It is read word for word, is talked about, discussed; its influence penetrates every chink and corner of the family.

Yet novelists are not found wanting who write for money. I do not think this is an unfounded accusation. I do not think it is asking too much of credulity. This would not matter if they wrote the Truth. But these gentlemen who are "in literature for their own pocket every time" have discovered that for the moment the People have confounded the Wrong with the Right, and prefer that which is a lie, to that which is true. "Very well then," say these gentlemen. "If they want a lie they shall have it"; and they give the People a lie in return for royalties.

The surprising thing about this is that you and I and all the rest of us do not consider this as disreputable, do not yet realize that the novelist has responsibilities. We condemn an editor who sells his editorial columns, and we revile the Pulpit attainted of venality. But the venal novelist,—he whose influence is greater than either the Press

or Pulpit,—*him* we greet with a wink and the tongue in the cheek.

This should not be so. Somewhere the protest should be raised, and those of us who see the practice of this fraud should bring home to ourselves the realization that the selling of one hundred and fifty thousand books is a serious business. The People have a right to the Truth as they have a right to life, liberty, and the pursuit of happiness. It is *not* right that they be exploited and deceived with false views of life, false characters, false sentiment, false morality, false history, false philosophy, false emotions, false heroism,

false notions of self-sacrifice, false views of religion, of duty, of conduct, and of manners.

The man who can address an audience of one hundred and fifty thousand people who—unenlightened—*believe what he says* has a heavy duty to perform, and tremendous responsibilities to shoulder; and he should address himself to his task not with the flippancy of the catch-penny juggler at the county fair, but with earnestness, with soberness, with a sense of his limitations, and with all the abiding sincerity that by the favor and mercy of the gods may be his.



## A French Man of Letters

"LE FIANCÉ DE L' IDÉAL," as Comte Robert de Montesquiou-Fezensac has been called by an eminent French



COMTE ROBERT DE MONTESQUIOU-FEZENSAC  
(After a wood-cut by M. Félix Vallotton)

writer, is one of the most interesting figures in the literary world of contemporary Paris. A lineal descendant of d'Artagnan, that soldier made famous by Dumas, he of whom it was said that he went to war with a sword in one hand and a pen in the other, de Montesquiou is a true child of his race, and of those ancestors in whom for centuries

the courage of the knight has been united to the wisdom of the statesman. Comte Robert de Montesquiou, the poet of to-day, seems almost the cavalier of the past, so much does his personality suggest the Grand Seigneur of feudal times and the belted leader of dashing romance. For twenty years he has followed a literary career, a reverent disciple of Ronsard, Racine, Alfred de Vigny, Victor Hugo, and a fellow student of Verlaine and of the latter-day poets of France. Few writers have provoked so much discussion, few have commanded so much recognition. An aristocrat by birth, his proudest quartering is that of his own talent, so that it might be said de Montesquiou has succeeded despite his inheritance of race, for in republican France of to-day the ink-pot of the tavern is presumably more inspiring than the ink-stand of the study. After reading "*Les Chauves Souris*," Anatole France, the eminent critic and novelist, wrote:

I cannot easily describe this work, so full of delicacy, imagery, and sensitiveness, simple yet ingenious, varied in its color, versatile in its charm. For three days I have lived in a world of enchantment. Thanks to the pen of Robert de Montes-



quiou I have been led into a fairy-land where the gardens flowered, where knights and ladies wandered, where the moon's white rays caressed fair lovers, and where in dreams their sighs became the only sounds.

De Montesquiou's poems appeal through an exquisite refinement of mentality and through a broad and cultured sympathy. An art lover of rare acquirements, he has become the champion of artists ungratefully forgotten. His conference upon Madame Desbordes Valmore brought Paris to his feet, with the result that in its newborn enthusiasm a monument was speedily erected to this great poetess. Verlaine, Coppée, and Mirbeau all paid tribute to de Montesquiou. In 1892 appeared his first volume of verses, entitled "Les Chauves Souris." After this in successive order were published "Les Hortensias Bleus," "Le Chef des Odeurs Suaves," "Le Parcours du Rêve au Souvenir," "Les Paons," one of his finest works, in which the poet describes the changing glamor of precious stones, their unity to human beauty and to created art, the enigmatical title being suggested by Juno's peacock of a thousand colors, that proud bird whose sumptuous fan was composed of emeralds, topazes, rubies, and turquoises. In "Les Perles Rouges," the poet has found his inspiration in the park of Versailles. Here, wandering in the deserted alleys, he has caught the spirit of that past so rich in memories, and with tenderness he has woven the bow-knots and the rib-

bons and the roses into a lasting wreath of beauty. The melancholy bowers become peopled, and along the deserted promenades we see again the courtly crowd, and the high-heeled and perfumed procession steps lightly on those "Trois marches de marbre rose" whose veins of scarlet seemed an ominous forecast of that guillotine whose very victims were then revelling in the sunshine of Versailles. Monsieur de Montesquiou's last volume has only recently been published. Its title is "Prières pour Tous." Its success has been instantaneous. These prayers written in verse are a rosary of sonnets. Herein we find the prayers of the elements, of plants, of animals, of workers, of dreamers, of those who suffer and of those who make suffer; they are neither the prayers of the church, nor of the oratory, but they are prayers of that most sacred of all sanctuaries, the human heart. They are full of fragrance and of charm. Madeleine Lemaire has illustrated this delightful book with a series of appropriate vignettes and borders which make a fitting frame to the poet's fancies.

Before closing this sketch we must refer to his two books in prose—"Les Roseaux Pensants" and "Autels Privilégiés."

Comte Robert de Montesquiou is now contemplating a short visit to this country. As he is an unrivalled "conférencier du salon," there is every probability that he will be heard in our drawing-rooms and that his work will soon become more widely known.



## A Fallacy about Landscape Artists

By JENNETTE BARBOUR PERRY

IN spite of the seasons, in spite of sunshine and frost and rain, it is the eye of man that gives to nature beauty. That tiny ball knows more changes than the horizon or the seasons. We look out to-day on a landscape flooded with the golden haze of self-delight, and to-morrow on the same landscape faded and commonplace.

All our idiosyncrasies go into nature—and come out in her. The gnarled quince-tree by the fence has a good crop this year, the farmer notes. The young pastor sees in the gnarls a symbol of life. To the artist it composes well against the old house with its long sloping roof and the arching shed door. Only the poet loves it and leaves it alone. Sometime and somewhere in his work "the cobweb bloom on the yellow quince" will crop out—because he loves it.

Color, form, depth, light and shade, luxuriance, clearness, mist,—the poet loves them all. The poet and the artist in every man knows them and loves them. They are the reflection of his own heart. Looking into the face of nature, the artist and poet recognizes himself in a mirror. Nature returns to him what he gives. She is his most perfect medium. He may paint in her what he sees; and what he sees is the recognition of his own mind by itself. In portrait painting, even the greatest artist must yield something to the individuality of the sitter; and in historical painting, human myths and other personalities clash with his own. But in nature, the artist, viewing himself as in a mirror, paints himself there for all the world to see.

Whole tracts of landscape, phases of beauty, moods of nature, have thus been pre-empted by poets and artists. They have made them their own as long as the earth abides and the mountains endure.

The Brontë family own the moors of the world. Wherever one comes upon them, the treeless and fenceless, big

and dark, with gray rocks and ribbon roads, and human figures looming large upon the horizon and dipping below, he reads across the bleakness the name Brontë—with a small corner, perhaps, marked Hardy.

To Wordsworth belong ships, domes and spires, "all bright and glittering in the smokeless air." Each frosty winter morning, in every city of the globe, men, hurrying to their work, look across to Wordsworth's churches and ships and docks, and bless him for a man. Thousands of hearts leap up when they behold a rainbow in the sky. But it is now, and always, Wordsworth's rainbow and Wordsworth's sky. The Lake poet, it must be admitted, attached more than his lawful share of the landscape, thereby handicapping later poets. The present dearth of poets—we refrain. There have been more reasons for it than poets.

There is a meadow below my window, reaching from bluff to river. In shining winter mornings, when the big shocks of corn glimmer, pink and blue and green, in the cold sun, it is Monet's; or, in spring mists and green and freshness, it belongs exclusively to Corot; or, lying ominously still beneath yellow-lighted windstorms, it is Dante's.

All the city parks, planned and laid out for the public good, have subtly yielded to monopoly. They have become the property of two men—William M. Chase and Everett Shinn. The very streets of Greater New York, omnibuses, street-cars, crowds, and noise, belong not to the city government, not even to the Ring, but to a poet, dead and gone. Over us all, above the hurry and the rush, looking down from the top of an omnibus, his arm across the driver's neck, rides Walt Whitman—owner of it all. Owner of much more, indeed, dragging, in catalogues, the whole round world, seizing each detail of life and silhouetting it against time, a poet, making himself a poet-owner forever.



# THREE SONGS

BY MAURICE MAETERLINCK

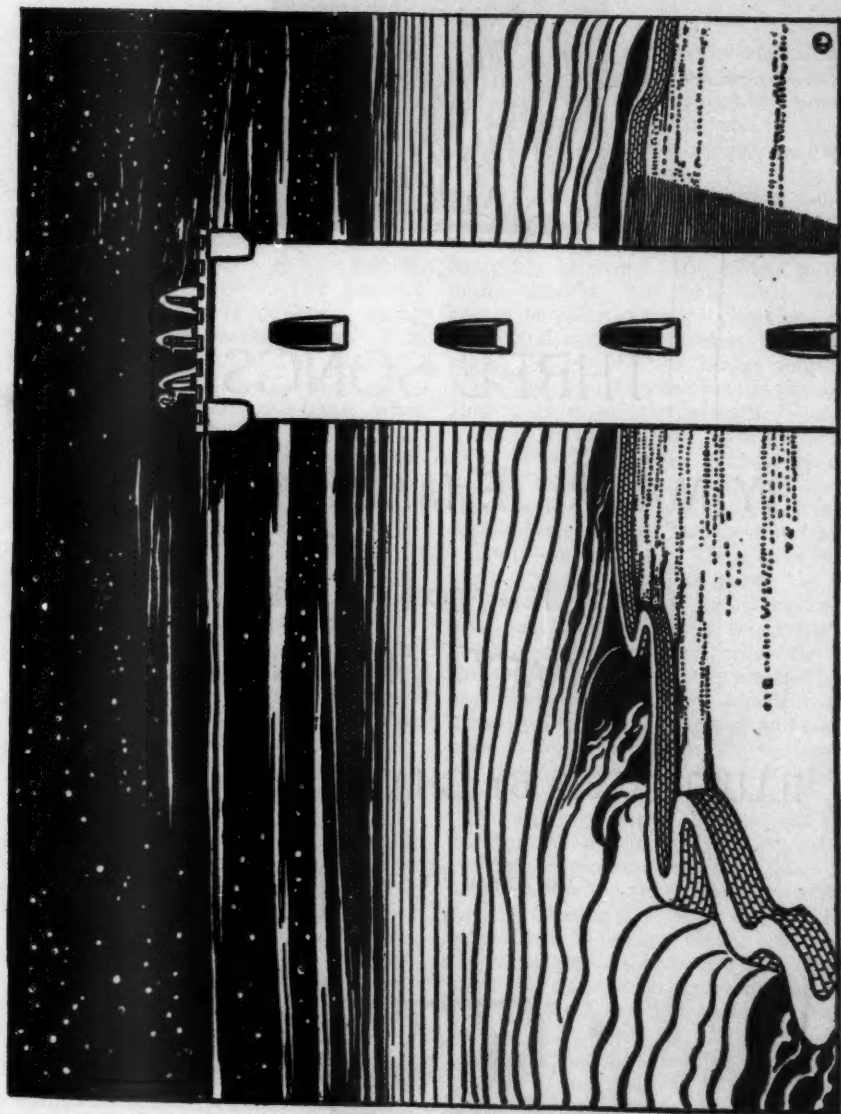
TRANSLATED FROM THE FRENCH

BY MARY J. SERRANO

ILLUSTRATED BY CHARLES DOUDELET

(COURTESY OF P. V. STOCK, PARIS)







*The three blind sisters  
(Pause, pause we now),  
The three blind sisters  
Take their golden lamps aglow.*

*They mount to the tower straight  
(They, you and we),  
They mount to the tower straight  
And seven days there they wait.*

*"Ah!" says the first sister  
(Pause, pause we now),  
"Ah!" says the first sister,  
"Our lights burning I hear."*

*"Ah!" the second sister says  
(They, you and we),  
"Ah!" the second sister says,  
"The King coming up the stairs it is."*

*"No," says the most devout  
(Pause, pause we now),  
"No," says the most devout,  
"Our lights they have gone out."*

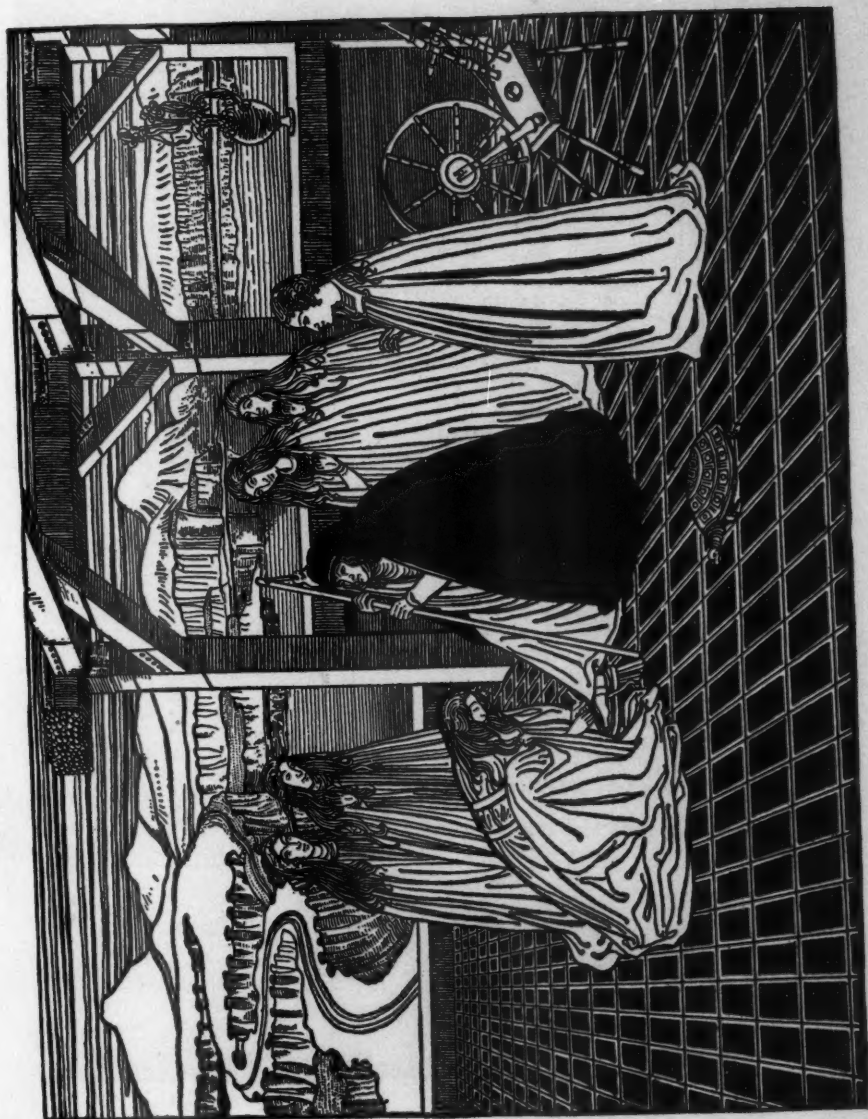


*The seven daughters of Orlamonde,  
When the fairy was no more,  
The seven daughters of Orlamonde  
Sought for the castle door.*

*Their seven lamps they lighted,  
Through the towers took their way,  
Four hundred doors they opened,  
Yet came not to the day.*

*They reach the echoing crypts,  
Descend all silently,  
And in a door fast locked  
They find a golden key.*

*They see the ocean through the clefts,  
Their hearts are sore dismayed;  
They knock upon the fast-locked door,  
To open it afraid.*



*Thrice ten long years, sisters,  
Wandering east and west,  
Have I spent, sisters,  
In a vain quest.*

*Thrice ten long years, sisters,  
And my feet are weary and sore;  
All space he filled, sisters,  
And now he is no more.*

*The sorrowful hour has come, sisters,  
Take off your sandals, now;  
Darkness is closing in, sisters,  
And dark is my soul, too.*

*You are in your spring, sisters,  
Go far from here;  
Take with you my staff, sisters,  
And seek everywhere.*





## German Lithographs of To-Day



LITHOGRAPHY, in common with all the arts, of course has its becomingly legendary origin. It seems that something over a century ago, Alois Senefelder, indifferent jurist, actor, and poet, having no paper at hand, dutifully jotted down his linen bill on stone and later discovered that he could transfer such impressions at will. As with most accidents, the way was amply prepared for the advent of lithography. Too poor to pay his printer's account, Senefelder had taken to printing his unappreciated effusions himself. In order further to reduce expenses, he often engraved his own plates instead of using type. The stone to grind the inks was by his side; in a chance moment he had written upon it, and, after patient experiments, a new graphic art was perfected. The solitary parent of lithography lived to see his invention widely adopted, to grow rich, to be pensioned by the King of Bavaria, and possibly to recall with benignity that he had once been indifferent as poet, actor, and jurist.

The sixty odd years which have passed since the death of Senefelder have witnessed the increased vogue, the almost total extinction, and the rich rebirth of a medium which for cheapness and artistic excellence is unrivalled. The great mid-century German lithographers, together with Gavarni and Daumier in France, and Harding, Prout, and Haghe in England, were succeeded by a period during which all the purely graphic arts suffered eclipse. They vanished before the tricksters of the dark room. Etching, engraving, and lithography were each crippled by photography; and lithography was its direst victim. Those who had drawn upon stone with such zest and feeling saw their cherished method given over to the basest commercialism. Yet the æsthetically immature spirits who called photography an art and dreamed it would occupy an exalted niche, must lately

have noted a renaissance of graphic expression. Fresh winds have blown from far islands, or from across the nodding grain fields of La Beauce. That which languished in obscurity and neglect has risen as from a long sleep. Japan has given forth the colored wood-cut, France the colored etching, and now Germany, following their lead, has shown the possibilities of the colored lithograph.

The German lithograph of to-day has only come into being through manifold suggestions from without. The patient world has had to be swung many times around the sun before worthy Teutons could absorb enough light to do things as they are done at present. These admirable poster-lithographs which now enliven every print dealer's window, have evolved slowly, step by step. Their effectiveness has been caught from the Pierrots, dancing girls and café-chantant singers which Cheret, Steinlein, and Willette have made frivolous on Paris walls and kiosques. Their broad and sincere treatment of landscape has been learned from the sober painters of Dachau and Worpewede. The lithograph, along with every art form, reflects devoutly the general as well as the national tendency.

The first of latter-day German lithographers, Steinhausen, was followed by Hans Thoma and Otto Greiner, both of whom struggled vainly to enter the gates of fantasy opened by the Olympic Böcklin. Within the past year or more there have, however, sprung up in Karlsruhe, Dresden, Munich, Berlin, and elsewhere, colonies of lithographers who have given the word a new definition. They are not so much draughtsmen as painters on stone, and their colorful transcriptions of scenes rural or domestic have lent the art unwonted significance. It is true that many of these men cannot parade as practical lithographers, and only furnish sketches in pastel or water colors which are transferred to stone, but the originals are always executed according to the demands of the

medium. They must naturally embody the elements of lithographic draughtsmanship. Recent exhibitions in Munich, Dresden, Düsseldorf, Leipzig, and Karlsruhe have created for the New Lithography an expectant public, and, while owing much to painting, it is already achieving individual expression.

In point of productiveness as well as positive merit, the Karlsruhe colony assumes chief honors. Such men as Graf Leopold v. Kalckreuth, Friedrich Kallmorgen, Gustav Kampmann, Hans von Volkmann, and Otto Fikentscher have each contributed valiantly to the movement. No subjects are more applauded than von Volkmann's "Waving Wheatfield" and Fikentscher's "Crows in the Snow." They both show the modern decorative treatment of nature at its best. They are both rigorously simple, and for that reason are doubly effective. Besides Georg Lührig, Dresden numbers the peasant painter Karl Bantzer whose "Lord's Supper in a Hessian Village Church" is marked by solid dignity of conception and of execution. From Munich come Franz Hoch and Walther Georgi, the latter's "Peasant Ploughing" being a triumphant vindication of Stuck's stressful manner. Two Worpssweder, Fritz Mackensen and Carl Vinnen, add respectively the heavy accent of toil and the delicate poetry of tree-shadowed pool, while Berlin boasts a larger group, at the head of which stand Walther Leistikow, Franz Skarbina, and Ludwig Dettmann, whose "View of the Vulcan Shipyards at Stettin," though seemingly so full of modern spirit, had its precursor a generation ago in Menzel's "Iron-foundry."

The emotional range of these lithographs is extensive. They reflect with Kallmorgen's "Spitzbergen" the multi-colored play of sunset tints on lone ice-fields, or in Max Roman's "Roman Campagna" suggest the luminous melancholy of eventide along the Apian Way. Albert Hauelsen's "Peasant Farmyard in the Palatinate" and

Georgi's "Swabian Village Street" show an intimate appreciation of the homely, stolid quality of simple scenes caught quite by chance, while, on the other hand, J. V. Cissarez gives all the effect of varied and purely atmospheric changes in his "Autumn Night Storm on the North Sea."

With slender exceptions these subjects are conceived in that strictly formal vein which characterizes contemporary German landscape painting. At first heroic, the rendering of landscape became successively idealistic, realistic, naturalistic, and impressionistic, and now comes unblushingly forward the synthetic, or decorative view of nature. Though each of these phases has in turn been deemed the authentic version of reality, each has given place to a fresh conception. It is here not a question as to which is right, for all are right, but it is significant to note that in the meanwhile nature herself has taken no side in the matter. She has remained each man's plaything, and such she continues. The German painter of to-day, while studying nature as acutely as ever, clips her beauty or ruggedness into patches, selects a sample here or there and fits it into his scheme of *l'Art nouveau*. Whatever be the pros or cons of the proceeding it is certain that occasional results are defensible. In these hundreds of poster-lithographs with which the houses of Teubner, Voightländer, and Schneider are flooding the world there is that which is truly decorative and there is often a sincere, convincing novelty of expression. It is possible to contemplate with wholesome serenity the "Waving Wheatfield," the Palatinate ox-team standing in the sunlit farmyard, or the crows stalking solemnly about in the snow. They are pieces cut from the great fabric of beauty and incident which clothes the earth's crust. They find their wide welcome and, what is essential, they leave the æsthetic conscience unimpaired.

C. B.



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533 "PEASANT PLOUGHING," BY WALTHER GEORGI



554 "THE LORD'S SUPPER IN A HESSIAN VILLAGE CHURCH," BY KARL BANTZER





535 "WAVING WHEATFIELD," BY HANS VON VOLKMAN

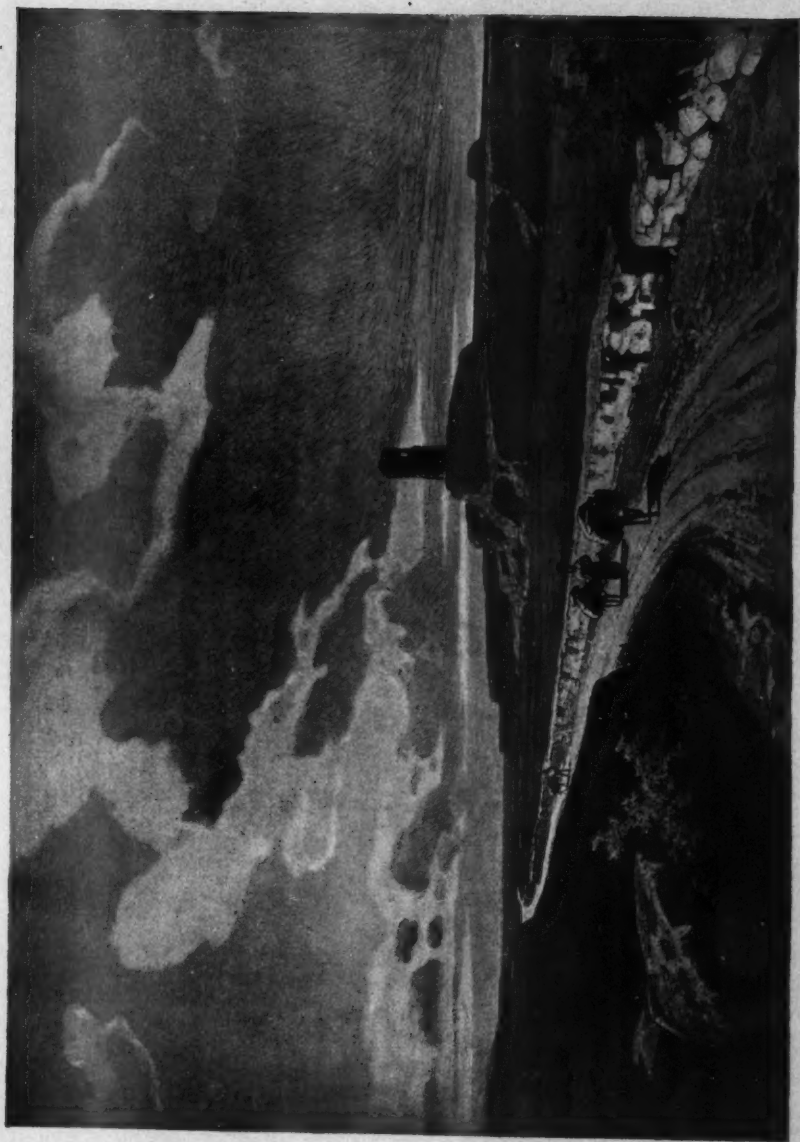


556 "A PEASANT FARMYARD IN THE PALATINATE," BY ALBERT HAUENSEN

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57 "VIEW OF THE VULCAN SHIPYARDS AT STETTIN," BY LUDWIG DETTMANN



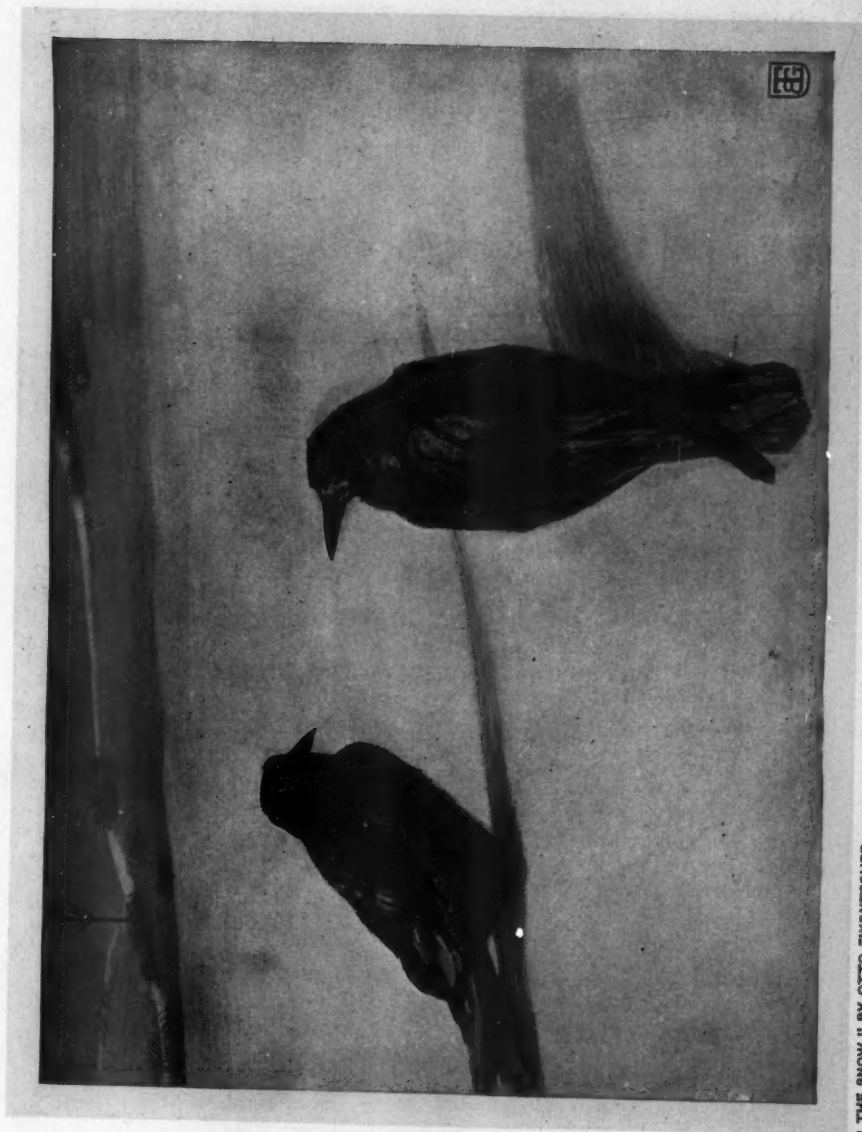
558 "THE ROMAN CAMPAGNA," BY MAX ROMAN

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559 "A SWABIAN VILLAGE STREET," BY WALTHER GEORGI





56 "CROWS IN THE SNOW," BY OTTO FIKENTSCHER



HEADPIECE FROM "LE MORT D'ARTHUR"

## Note on the Literary Element in Beardsley's Art

By ALBERT E. GALLATIN



AUBREY BEARDSLEY, in his brief career as an artist,\* executed many marvellous designs which possess numerous charms quite distinct from their æsthetic value. Beardsley's technique has been the subject of a number of brilliant critiques, of which Joseph Pennell's and Philip Gilbert Hamerton's, although the latter is an exceedingly brief one, are among the noteworthy, while, among others, valuable also for the biographical information in them, those by Arthur Symons, Max Beerbohm, H. C. Marillier, and Robert Ross are perhaps the most important. Beardsley's "line," his composition, the decorative qualities in his work, *et cetera*, have been, and quite properly, insisted upon in all of this criticism; but another side of his art, the subjects of his drawings, is a most interesting one; and this side of his art is one which no one can avoid studying if he would have a true appreciation of Beardsley's genius.

Judging them solely on their pictorial merits, Beardsley's drawings are intensely interesting. Aside from his

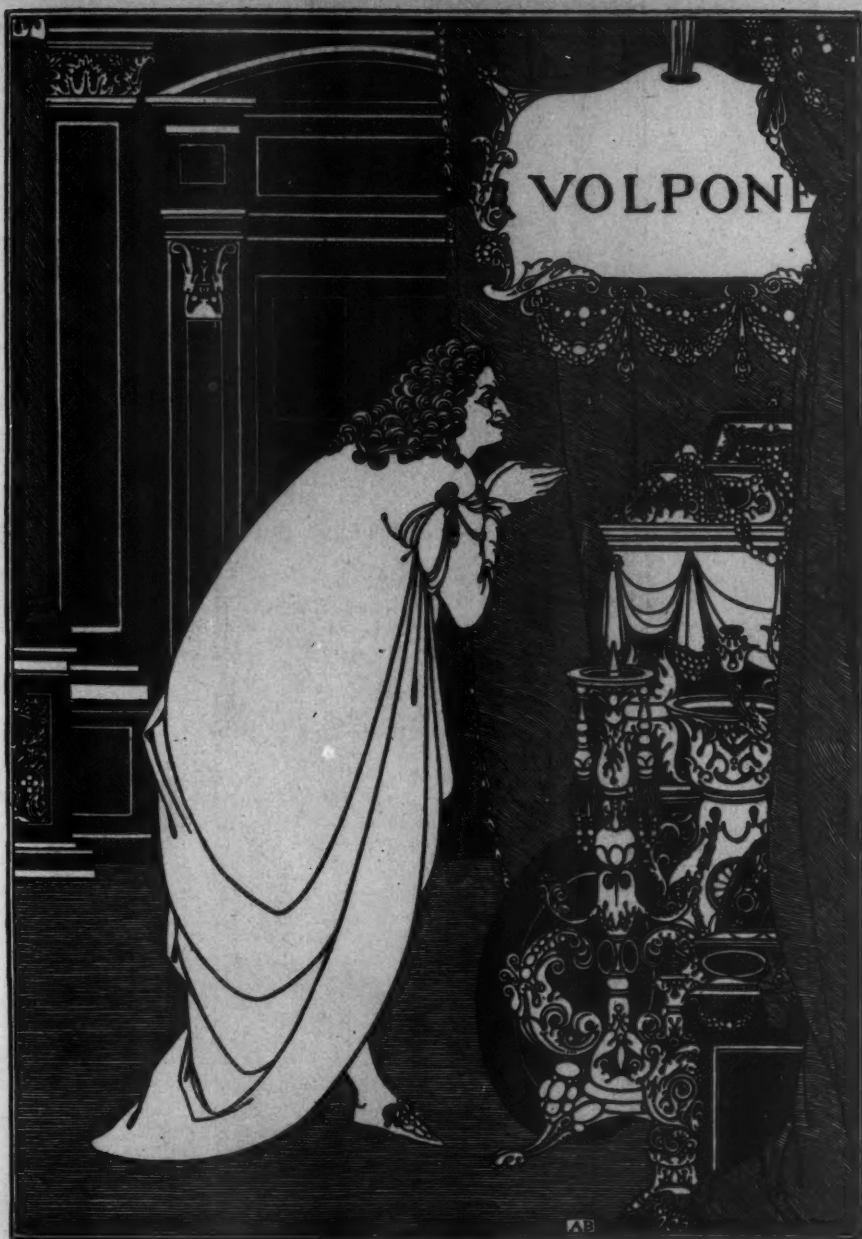
unique technique, a technique which has made itself felt on art more than that of any other artist of our time, his many designs illustrative of certain scenes from literature, and illustrating scenes from the opera, are interesting simply because of their great originality and new treatment of the subject. Two drawings by Beardsley, which I choose for mention because I have the (unpublished) originals in my possession, are deeply reflective and powerful studies of "Tristan" and "Isolde." To all familiar with Wagner's great lyric-drama, both would appear as being most impressive; and yet one of them is a decorative panel, in which Beardsley's always apparent mannerisms abound even more than usual.

Mr. Whistler has chosen the titles for his paintings from the color schemes which he has employed. It would almost seem as if he would have us view them solely for their decorative value, and in the same category as the work in his Peacock Room. But, as every one knows, when these "arrangements" of color are photographed, they appear almost as distinguished in black and white as they do in colors. We can, in the first instance, regard Beardsley's work either as powerful studies, some as realistic as Hogarth, and a few

\* Aubrey Vincent Beardsley was born in Brighton on 14th August, 1872, and died at Mentone on 16th March, 1898.



"THE RAPE OF THE LOCK"  
(Drawn by Aubrey Beardsley)



FRONTISPIECE TO "VOLPONE"  
(Drawn by Aubrey Beardsley)



KLAFSKY AS "ISOLDE"

(Drawn by Aubrey Beardsley. Reproduced from the original hitherto unpublished and unrecorded drawing in the collection of Mr. Albert E. Gallatin)





SIR EDWARD BURNE-JONES

(Drawn by Aubrey Beardsley. Reproduced from an India-paper proof of the drawing in the collection of Mr. Albert E. Gallatin. Eight proofs only of the drawing were printed, and these, hitherto, were the only reproductions)



"THE PIED PIPER"

(Drawn by Aubrey Beardale. Reproduced from a very early privately printed drawing in the collection of Mr. Albert E. Gallatin)



"ARBUSOULA"

(Drawn by Aubrey Beardsley. This drawing was made for Vuillier's "History of Dancing."  
It was reproduced in some of the 35 *édition-de-luxe* copies, and these, until now, were  
the only existing reproductions. Reproduced from one of these prints in the  
collection of Mr. Albert E. Gallatin)

keenly satirical—although comparatively few of his drawings are of this type, at least compared with those who, for some reason, associate his work only with the few drawings he made for *The Yellow Book*—or they may be regarded as containing as much decorative feeling in them as the work of any artist whose work has been in black and white. We can also take distinct views of Whistler's work; but not of the vivid paintings of Degas and the muddy paintings of Millet: both of these artists' works are almost as realistic as snap-shots, and probably it is for this reason that they will always be regarded as being among the very nearly best in art. The realism in Degas and Millet is their great quality, as it is the poetry in Corot's paintings that has made them so honored. But more than one factor enters into the work of Whistler and of Beardsley; and I imagine that in but few other artists' work is this so obvious and so pronounced.

With the exception of a sketch done at the age of fifteen for *Past and Present*, the magazine of the Brighton Grammar School, the depicting of puns on various terms employed in cricket—a drawing, by the way, here mentioned in print for the first time—Beardsley's first work to be reproduced was eleven illustrations for "The Pied Piper of Hamelin." These very clever, though immature, sketches in pen and ink were published in the programme of the annual entertainment of the school in 1888. Two of these designs were reprinted a short time ago in the now defunct *London Poster Magazine*. Aside

from these reproductions, and a set which Mr. H. A. Payne, one of Beardsley's admirers in Brighton, had privately printed, each on a separate sheet of plate paper, in 1898, other reproductions do not exist.

There are many other little-known early drawings by Beardsley. Some of these, among them being a series of burlesque illustrations for Virgil and an elaborate composition, in the manner of "The Rape of the Lock" designs for Congreve's "Double Dealer," are the property of Mr. Payne. Excepting a brief mention of these drawings in a short eulogy of Beardsley which Mr. Payne wrote for *Past and Present* at the time of Beardsley's death, they are unchronicled. Other early examples of his work exist in a scrap-book and a copy-book, as do several fugitive sketches, such as a sketch of a head in his copy of Hogarth and a portrait sketch of Burne-Jones.

Beardsley's illustrations for "Le Morte d'Arthur," "The Rape of the Lock," and other classics are too well

known to more than mention here. His drawings to illustrate certain works of Aristophanes, Lucian, and Juvenal are also familiar examples of his work to the collector. Mutilated versions of these drawings have been published in the various albums of his collected work, but the editions in which they appeared in facsimile were extremely limited. The series of illustrations for Gautier, Flaubert, and Dumas, *fits*, are

\* " . . . some of the little headpieces, notably one of men in armour, seem to me, in execution as well as in design, quite equal to the best fifteenth-century work."—Joseph Pennell in his *Pen Drawing and Pen Draughtsmen*.



PORTRAIT OF BEARDSLEY BY HIMSELF  
(From "Posters in Miniature")



quite early examples of his work, but they are clever and interesting. These are well known through the reproduction in the albums of his drawings, as are others for Gautier, two drawings for "The Arabian Nights," and some for Ben Jonson,\* Wycherly, Balzac, Shelley, and Wilde, as is a long series of frontispieces, title-pages, cover designs, and a drawing of Hamlet. Four drawings for Poe have been twice published, each time in an edition of two hundred and fifty copies, and those at all familiar with Beardsley's work will recall other authors whose works he illustrated. Beardsley's many portraits—some of them being of Zola, Molière, Dante, Verdi, Bartholdy, von Weber, Balzac, Sir Henry Irving, Henry Harland, Réjane—are also familiar examples of his work. The portraits of Pope he introduced into his "Rape of the Lock" designs perhaps are not quite so familiar, nor is the portrait he made of Mrs. Browning; she is one of the audience in the drawing known as "The Wagnerites." The "Bon-Mot" grotesques also contain portraits—Whistler and Max Beerbohm among them.

Some drawings which Beardsley made for Edmund Gosse's "Secret of Narcisse" are quite unknown—unless, as Mr. Gosse suggests, some of them have been chronicled under other names. Concerning these drawings Mr. Gosse, who writes me he "knew Beardsley well and had a deep affection for him," has graciously given me the following information:

In the autumn of 1894 Beardsley expressed to me a great wish to illustrate my little romance, "The Secret of Narcisse." My publisher accepted

\* His frontispiece to 'Volpone' is held by some to be, from this purely technical standpoint, one of the best pen-drawings of the age.—E. F. Strange in *Encyclopædia Britannica*, 1902.

the proposition, and agreed to bring out an edition in large quarto form, with five full-page plates by A. B. At the end of December, 1894, he began the work, at St. Mary's Abbey, Windermere, and wrote to me with enthusiasm: "I mean to do something very beautiful for you." He worked at these drawings fitfully during the spring of 1895, and then the scheme slipped through his fingers. I do not know what became of the drawings he finished, but I think they must be chronicled under other names.

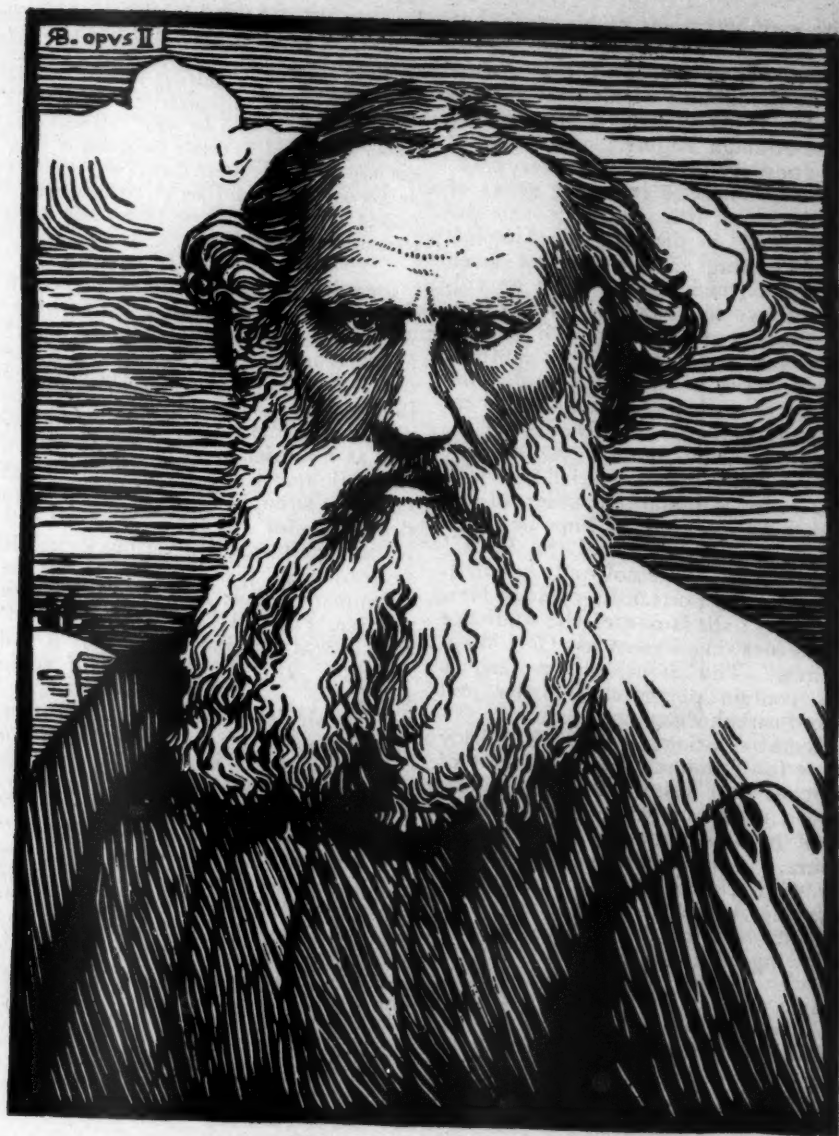
Beardsley's knowledge of books, in the words of Sir Walter Armstrong, was extraordinary for so young a man,\* as I have indicated by mentioning some of the authors for whose works he made illustrations. It would be interesting also to consider Beardsley as an author and as a musician. Beardsley wrote a romantic novel and several poems—as carefully wrought as his most intricate drawings—for *The Savoy*. Before this he had performed in various dramatic performances given at the Brighton Grammar School; he had also written a farce, entitled "A Brown Study," which was produced at the Royal Pavilion, Brighton, in aid of some charity.

Beardsley's interest in music is shown by a long series of illustrations for Wagner's operas, and by such drawings as "The Three Musicians" (two versions), "Les Revenants de Musique," "A Répétition of Tristan and Isolde," "Maitresse d'Orchestre," "The Return of Tannhäuser to the Venusberg" (two versions), "A Nocturne of Chopin," and a drawing illustrative of the *motif* of Chopin's Third Ballade. He was a musical genius also, possessing musical gifts of a high order\*; and it has been recorded that he appeared in public as a musical prodigy.

\* Vide Sir Walter Armstrong's article on Beardsley in the recent "Supplement" to the English "National Dictionary of Biography."







COUNT TOLSTOY  
(After the wood-cut by Mr. Robert Bryden)

# A Recent Interview with Tolstoy

By TH. BENTZON

Translated and condensed from the French by CAROLYN SHIPMAN

[In a paper of almost forty pages in the *Revue des Deux Mondes*, Th. Bentzon (Madame Blanc) describes a visit with Tolstoy last autumn. The figure of the author of "Resurrection," ill, persecuted, excommunicated, and raising his head to the storm with the passive strength of a large oak braving the thunder-bolt (she writes), will always remain in my memory inseparable from the frame with which the marvellous landscape of the Crimea surrounded it. The contrast was pathetic between its smiling beauty and the tragedy of this destiny upon which the eyes of all the Empire, indeed of all Europe, were turned, awaiting the death of the transgressor, a quickly approaching end unaccompanied by benediction or prayer. The visit was to have been at Yásnaya Polyána, but grave reasons necessitated Tolstoy's removal to a warmer climate in the south of Russia, so twenty-four hours by railway train and twelve or thirteen by carriage to the villa at Gaspra, placed at his disposal by the Countess Panine, were necessary to see a man who on some days had not strength to speak at all.]

I HAD certain prejudices against the man. I doubted his simplicity and mistrusted his paradoxes. Too many photographs had shown him following the plough, splitting wood, reaping in the fields of Yásnaya Polyána, or else seated before his bench, or writing in the dress of a *mujik* in a room perfectly bare except for a scythe, a sickle, and a shovel. These sensational portraits, including the last one, a masterpiece by Repine, where he is represented with bare feet, had caused me some perplexity. They appeared to me an unpleasant attempt at effect. I could not understand how a man could be so much peasant and at the same time live in a château, so detached from the material benefits of the world, allowing his family to profit by his large returns as an author, while denying them to himself. In spite of myself, I remembered an anecdote I had heard of his youth. When he was quite young, a mere student, the story goes, while in the country one time with his cousin, the poet Alexis Tolstoy, he made an impromptu and scandalous appearance in a park, wearing no more clothes than our first father, and mounted astride a cow.

This seemed not inconsistent with my idea of his later desire to astonish. I thought of his weekly receptions at Moscow in an absolutely rustic dwelling where his disciples in blouses surrounded him, contrasted with the *salons* when the Countess Tolstoy received her guests in evening clothes and silk gowns, and I was only half-convinced.

My heart beat with hope and fear as I entered the delightful gardens wreathed with vines surrounding the villa which, at first glance, one would take for an aristocratic residence in the suburbs of London.

"Convalescent" is a strange word to apply to the grand old man, straight and muscular, who advanced to meet me, much finer-looking than his portraits, for those give only the leonine appearance of his face, the bizarre power of his flowing beard, the boldly outlined features under the magnificent forehead of an imaginative thinker, and the bushy eyebrows only half concealing the fire of his glance. But the changing expression, the sensitiveness of this rugged face, escapes the painter. How much kindness in his smile, and how well does the peasant preserve in his blouse the dignified mien of the *grand seigneur*!

By the side of this blouse, the elegant toilet of Madame Tolstoy is somewhat surprising. I recognized at once the woman of the world, affable, well-poised, opposed to all exaggeration. She is twenty-five years younger than her husband, still youthful, and with a grace which in her permits freedom of speech. Perfectly capable of discussing and of contradicting Tolstoy's ideas, she has, nevertheless, stood by him firmly in his hours of peril. But her natural characteristics are moderation and good sense. One thing that she said paints her marvellously well:

"When I married Count Tolstoy, I had modest ideas, that is, I was willing

to be second; he made me advance to first place. Since then he has desired to make me third. *Eh bien, non!* I shall hold to second."

The other members of the family whom I met were the Princess Obelinsky, the Marie who was the Antigone of her father, Tatiana Lwovna, his secretary, and Prince Obelinsky.

I was received in a large, beautiful drawing-room, much too magnificent for Tolstoy's taste, and from which he had had many of the most precious objects removed. But his ascetic tastes had not been allowed full sweep except in his own room, furnished merely with a large divan which he used as a bed. With that was a writing-table as long as a banquet-table, strewn with manuscripts, newspapers, scattered pages over which ran that delicate, rapid, spontaneous handwriting, pages overcharged with erasures which did not prevent his correcting his proofs still further. According to the specimens that I have seen, the printers must have had a hard time to recognize their own work, for Tolstoy is an artist in spite of himself, whatever derogatory utterances he may have made concerning art, and form means more to him than one would believe after his protestations. I had proof of that when he spoke of our younger men of letters, of the *Revue Blanche*, etc.

During dinner the conversation turned to literature; first to Rousseau, for whom he evidently feels remarkable affinity in spite of his own superiority of character, then to English writers.

His prime favorite in fiction is Dickens, and it is easy to understand why. Like himself, Dickens loves the insignificant, the poor, the humble side of life; like himself, too, he denounces injustice, oppression, and cruelty. He likes the socialism of George Eliot. Apropos this superior woman, I asked him what to think of his own anti-feminine theories, and he replied with the courtesy of a perfectly well-bred man, that he desires the free expansion of every one's characteristics, man or woman, provided that what we call culture does not efface the essential virtues or create pride.

The whole anger of his nature was directed towards Kipling; not only does he detest the "bellicose imperialism" of this English writer, but he refuses to grant him any talent, which is going rather too far.

Tolstoy's horror of war is expressed in a pamphlet, "Carnet du soldat," translated by J. W. Bienstock, which he must have been writing when I saw him, for it appeared later, dated from Gaspra. He dictated it during his illness, wishing to use his last strength, as he said, to serve God in that way, not wanting to die before leaving on record a reply to the "Soldier's Manual," which General Dragomirov wrote in quite a different spirit.

The attitude of the Countess Tolstoy when her husband speaks of religion is very curious to observe. We all know with what courage, in an admirable letter addressed to the procurator of the Holy Synod, she protested against the sentence of excommunication. Tolstoy himself never wrote anything more beautiful than this sentence:

"The true renegades are not those who wander away in search of truth, but those who, placed at the head of the Church, act as spiritual executioners."

When I congratulated her on this utterance, she replied very simply: "I could not have spoken otherwise."

Nevertheless, she remains attached to the orthodox church, and wishes that the most solemn events of life, birth, marriage, and death, should be consecrated. Even while recognizing that the law of charity is the greatest of all laws, she respects the exterior forms of worship to the extent that, when secretary for her husband, she refused to copy in the manuscript of "Resurrection" a passage on the mass of which she disapproved.

"It is a good thing," she said to me in recounting this fact, "for men of genius to have near them people of common-sense to oppose them occasionally."

She spoke thus before Tolstoy, who did not reply. Evidently he is accustomed to these criticisms in his family,

and knows how to endure them, however alive the sensibilities betrayed in his expressive face.

Indeed, non-resistance is one of the prime virtues that he practises. Consistent with his belief, he permits a footman sent by the Countess to follow him with a pelisse over his arm, while Tolstoy himself walks in peasant's dress. It is perfectly possible for him to allow his indiscreet disciples to use his name in too noisy a fashion. I have seen him at table eat and drink all that his wife put before him with the docility of a child, although prior to his illness he was a strict vegetarian. He excuses himself by saying: "It is the doctors' orders; for the moment, I am at their mercy."

His resignation under his physical sufferings is pathetic. He never complains, although he is afflicted with two or three incurable diseases. According to his belief, serenity and silent acceptance of whatever comes are signs of faith. "I rejoice in having taught myself not to be sad," he says in one of his letters. "The man who believes in God ought to rejoice over everything. To be discontented or sad about anything is not to believe in God."

His feebleness, then, is heroic feebleness. It matters not, he confesses it humbly. He signed himself, "Your feeble brother," in his beautiful letter to the Doukhobors of the Caucasus, those sectarians who call themselves "wrestlers in the spirit," and who, persecuted to act contrary to their conscience in carrying arms, emigrated to Canada. Tolstoy consecrated to them the author's rights of "Resurrection."

He intends some day to finish Madeline's story in "Resurrection," but, he said, "I have so much to write before," and then, with a smile, "enough to fill forty years."

He is preparing his "Journal," which is on the liberty of conscience. I dared not tell him that he would do better to devote his time at once to a beautiful romance, nor how much I wish that he had given only the form of a romance to the thoughts which he has embodied as oracles!

Are not these great plans of work pathetic in an old man whose death has been so many times announced as imminent? He works without any relaxation, invariably setting aside the entire morning for writing. He consented to his Crimean exile only on that condition.

The youthful and charming faculty of enjoyment of everything remains with him, in spite of his age and illness. He drew us out on the terrace after dinner to look at the full moonlight. The perfume of flowers was wafted to us in the silence. Suddenly he exclaimed: "These nights in Crimea—are they not glorious?"

Often his conduct is at variance with his theories. One of his women friends, an excellent pianist, went to see him at Yásnaya Polyána, and he begged her to play to him for an entire evening, forgetting that he had condemned all the musicians from Wagner to Beethoven.

Dare I say that these inconsistencies, which reveal his naturalness and freedom from all partisanship and pedantry, appear to me very attractive? Tolstoy has no "system." Poets have no such need, and this reformer is only a great poet, an idealist even when he touches the most brutal realities of life.

To any one who suggests that his life and teachings are not always in accord, he invariably replies: "That does not prove that my principles are bad, but that I am weak." And to this weakness, with which he has often been reproached, we give after an hour of conversation the fitting word, kindness, a kindliness which fears to inflict on others even the smallest pain.

We spoke of Repine's portrait of him. It was bought by the state for the Museum of Alexander III., but now that the clergy have forbidden the faithful to look upon the pernicious representation of an excommunicated being, it is not probable that the picture will be exhibited in a public gallery for many a day.

I remarked on the fidelity with which the painter has caught his habitual attitude, his manner of thrusting his hands, somewhat deformed by rough work, flat through his leather belt.



When the subject of the bare feet was introduced, Tolstoy interrupted me to explain:

"I was going to my bath when Repine, who was then living with me, said, 'Stay just as you are.'"

And I thought, with true repentance, that many people, among them myself, believed they saw, in this fancy of the artist, a voluntary pose of the model, an attempt to have it believed that he is a *mujik* to this degree.

I left him with the belief that he is the incarnation of pity supported by the imperious need of justice. He has the desire of reforming a social condition which is not in accordance with Christ's wish, and he translates this desire into acts. We need not fear that he will have many imitators.

When I remember him, I see him on a beautiful night, with the blue sky full of stars, standing on the terrace that overlooks the sea, the full moon riding high above in the heavens; pensive, his two hands thrust into his belt, his rugged, powerful head—the face indicating better than words the triumph of God over the beast—inclined towards his breast. With sublime inconsistency, he demands for the oppressed, the humble, the ignorant,—the only ones, according to his belief, to whom the Father of all intelligence reveals himself,—Liberty and Light, the possession of which, under the conditions of this world, would quickly carry them from his ideal by making them in all ways like other men, full of pride.

## Duse and the Degenerate D'Annunzio

By J. RANKEN TOWSE

IF it be true that Eleonora Duse has resolved to act hereafter in no plays except those of D'Annunzio, it is to be hoped that she will exercise the peculiar privilege of her sex and change her mind. The devotion of a genius such as hers to the interpretation of the morbid and unclean fancies of this lawless rhapsodist is nothing short of profanation. It must be admitted that she exhibits a wonderfully subtle and sympathetic appreciation of his gloomy and fantastic creations, but this adaptability is but one more manifestation of a versatility which has asserted itself quite as successfully in many other directions. Obviously in confining herself to the works of a single intellect, no matter how richly it may be endowed, she is prescribing limitations to the development of her own art. In any case, now that histrionic genius is so rare, this would be deplorable. It is doubly so when the plays which she is endeavoring to popularize at the risk of her prestige are of a nature which must condemn them, at all events so far as the theatre is concerned, to speedy oblivion.

It is impossible to speak of her latest performances in this city without a word of disgusted protest against her infatuation for these D'Annunzio productions. Beyond question they are, in many respects, masterpieces. No one can dispute the wonderful fertility of the imagination that is lavished upon them, the tragic power of their situations, or the genuineness of their poetic inspiration. They abound in passages of extraordinary eloquence, vigor, and beauty, and, notwithstanding their comparative lack of action, they are often extraordinarily effective in theatrical representation. But the whole moral atmosphere of them is abominable; the philosophy of them is false, cynical, and demoralizing, and the sensuality pervading them indescribably gross. The object of this article, however, is a brief consideration of Duse herself, not of her plays. Eight years have passed since she was last seen in this city, and that is a long time in the life of an actress. To say that she shows no traces of their flight would be flattery. She is palpably older. Her face has lost the freshness and



fulness of youth. The lines in it are deeper, and she no longer disdains the rejuvenating arts of the toilet. But her form is still youthful, her physical energies are unimpaired, and her voice is as musical as ever. In a word she is in complete possession of all her faculties, and her features, if they have lost some of their youthful bloom, have gained in flexibility and expressiveness. If she has not made any great apparent advances in her art, it is partly because she was long ago a past mistress of it and partly because, as already hinted, she has deprived herself of some of her opportunities. At any rate she still is, beyond peradventure, the greatest living actress in that school of natural acting to which she belongs.

Now, as before, perhaps, the most noticeable excellence of her performances is her ability to create vivid effects by almost imperceptible means. Possibly she is more observant now than in former days of ordinary stage rules, but her acting remains absolutely free from all suspicion of artificiality or of anything like exaggeration. Even in her greatest moments she preserves that moderation and proportion, that nice consistency of character, of which ordinary actresses, in their show scenes, are so entirely neglectful. She never, for instance, indulges in those shrieking paroxysms to which Sarah Bernhardt, of late, has been so much addicted. Examples of this sure instinct on her part were afforded both in "*La Gioconda*" and in "*La Città Morta*." In the former play the scene in the studio—when the wife, burdened with a sense of intolerable wrong, finds herself face to face with the woman who has supplanted her—would to a second-rate actress prove an irresistible temptation to frenzied rant, but Duse played it with a sustained intensity of controlled detestation and scorn which was infinitely more impressive, more artistic, and more true than the wildest outburst of raving passion could have been. Again, in the horrible climax, in which her hands are supposed to be destroyed by the falling statue, she is careful to leave the painful details

wholly to the imagination of the spectators. It would not be difficult to name half a dozen of our modern "stars" who, in similar circumstances, would have rushed howling to the footlights daubed with red paint from head to foot.

But after all it is not in these crises of a play, when every nerve is braced for a supreme effort, that the true or highest quality of a performer is to be sought, but in those quieter preliminary passages, in which character is developed and foundations are laid for the impending climax. It is in these that the genius of Duse is most convincingly displayed. Although she is not entirely free from personal mannerisms—no actor with the possible exception of Salvini ever was—her identification with the assumed character is almost absolute. In the two plays to which reference has been made—"La Gioconda" and "*La Città Morta*"—she enacts two women of essentially the same type. Both are examples of utter, almost pusillanimous self-abnegation for the sake of the beloved male object. That is the D'Annunzio notion of what a woman ought to be. She differentiates them with a skill which is completely independent of those mere changes of costume or "make-up" which, in the case of the average actor, are supposed to be equivalent to versatility. The temperamental differences by which they are distinguished are clearly denoted by innumerable and indescribable modifications of gesture, carriage, and expression, and of this essential distinction there is no confusion. Closely as they resemble each other in externals, in age, feature, and complexion, there is no instant in which one woman could be mistaken for the other. Duse, in a word, possesses in a greater measure, probably, than any other actress now living that rare capacity of impersonation which, when allied to dramatic inspiration, constitutes the perfection of theatrical genius. Comedy and Tragedy have showered their gifts upon her. It is time that they were employed in some nobler service than that of the degenerate D'Annunzio.

## The Book-Buyer's Guide

The reviews in this department of *THE CRITIC*, though short, are not perfunctory. They are as carefully written as though they appeared in the body of the magazine. Books on special subjects are sent to specialists, and often as many as a dozen different writers review the various books. Among those who contribute regularly are Cornelia Atwood Pratt, Rev. Charles James Wood, Prof. N. S. Shaler, Admiral S. B. Luce, Fennette Barbour Perry, Gerald Stanley Lee, Christian Brinton, Ruth Putnam, P. G. Hubert, Jr., Carolyn Shipman, Edith M. Thomas, Dr. William Elliot Griffis, and the editor.

### ART

**Bolton—Famous Artists.** By Sarah K. Bolton. Crowell. \$2.50.

A book of not inspiring, but faithful accounts of the lives of ten great artists.

**Burne-Jones—Pictures of Romance and Wonder.** By Sir Edward Burne-Jones. Russell. \$5.00.

The illustrations in this new Burne-Jones book, while better reproduced than those in many of the books which have attempted to give an idea of the painter's work, still leave something to be desired.

**Craftsman's Guild—Illuminated Books.**

An interesting development of the theories of Mr. William Morris is the Craftsman's Guild of Highland Park, Ill. This guild publish illuminated books which are decorated, printed, and bound by their own members. The most worthy of note from the point of view of originality is "The Perfect Woman, Proverbs xxxi."

**Dallin—Sketches of Great Painters.** By Colonna Murray Dallin. Silver, Burdett. 90 cts.

This book, a cross between a text-book and a reference book, gives little biographies of great painters. It is supposed to be for young people.

**Hueffer—Rossetti.** By Ford Madox Hueffer. Dutton. 75 cts.

A little book which contains a critical essay on Rossetti's paintings, together with many good reproductions of his work.

**Singleton—Famous Paintings.** By Esther Singleton. Dodd, Mead & Co. \$1.60.

"Famous Paintings," edited and translated by Miss Esther Singleton, contains some great writers' descriptions of fifty of the world's famous paintings. It is fully illustrated.

### BELLES-LETTRES

**Comenius-Lutzow—The Labyrinth of the World and the Paradise of the Heart.** By John Amos Komensky (Comenius). Edited and Translated by Count Lutzow. Dutton. \$1.50.

Comenius, for the Latinized form of the name is that by which our world knows him, was born in Moravia in 1592. He has hitherto been renowned for his works on educational reform. This book, which, Count Lutzow informs us, is by the Bohemians considered his greatest, is a religious allegory akin to Campanella's "City of the Sun" and More's "Utopia"; but more closely resembles Bunyan's "Pilgrim's Progress." Comenius fell in with John Valentine Andreae and his Rosicrucian followers, and was much influenced in this writing by their mysticism. The early Moravians cherished it next to their Bible, but as the Bohemian language died out, the work has long been known to only a few, and to them chiefly by title alone.

**Fitzgerald—Complete Works of Edward Fitzgerald.** Vols. I., II., and III. Doubleday, Page & Co. \$6.00 per vol.

Here are three volumes of the promised sumptuous edition for the devotees who worship at Fitzgerald's shrine. A pagan altar and incense were not inappropriate to his muse; but we forbear to quote, and will only add that the edition is really *de luxe*, and has an introduction in Mr. Edmund Gosse's best style. We shall give an extended notice of this edition when it is completed.

**Hearn—Kotto.** By Lafcadio Hearn. Macmillan. \$1.50.

Mr. Hearn can tell us things about the mysterious Japanese that no one else can. From his books we have received new light on this nation, which interests us so much, and which we so little understand. His last book is no exception to its predecessors. Mr. Yeto's illustrations are drawn in the same charming spirit in which the text is written.

**Higginson—Four Addresses by Henry Lee Higginson.** Updike. 75 cts.

All Harvard men will be glad to see these addresses by one of the most generous benefactors of the University. Three of them have to do with his gifts of the Soldiers' Field and the Harvard Union building; and the fourth is the eloquent tribute to Robert Gould Shaw, delivered in Sanders' Theatre, Cambridge, on Decoration Day, May 30, 1897. Portraits of Mr. Higginson (taken in 1863 and 1900) are the illustrations.

**Hopkins—Yale Centennial Publications:** India, Old and New, with a Memorial Address. By E. Washburn Hopkins, M.A., Ph.D., Professor of Sanskrit. Scribner. \$4.00.

Professor Hopkins's volume begins with his address in honor of the late Professor Salisbury, presented at Yale, February 10, 1901—an able and eloquent tribute to that "leader of Oriental scholarship in this country." Eleven papers follow. All deal with philological, literary, religious, or social topics connected with India—the "Rig Veda," the "Early Lyric Poetry of India," "Sanskrit Epics," "Christ in India," "Ancient and Modern Hindu Guilds," "Indian Famines and Plagues," etc. Together, they form an important contribution to the literature of the subject. In the closing paper, on "New India," the author pays a just tribute to British work in the country: "For, thanks to England, there is a New India, no longer enslaved, but free; no longer blinded, but enlightened; not perfect, but striving for perfection; weak, but great; potentially strong, awaking to-day to the full consciousness of a glorious past and the possibility of a still more glorious future."

**Hugo—John Brown.** By Victor Hugo. The English of Lionel Strachey. The Alwili Shop. \$5.00.

A pretty addition to Victor Hugoiana, with a reproduction of a drawing by Victor Hugo for a frontispiece. Both French and English texts are given, and the book includes a facsimile letter by the author.

**Lang—The Book of Romance.** Edited by Andrew Lang. Longmans. \$1.60.

There exists an old French translation of the comedies of Terence, on whose title-page may be found the announcement that the work is "rendue tres-honneste en y changeant fort peu de chose." The same may be said of Mr. Andrew Lang's rendering of the "Tales of the Round Table."

The Bible, the Morte d'Arthur, Shakespeare, and other of the classics undoubtedly contain passages unsuitable for the young, but on the other hand any meddling with the text of these books often results so disastrously that one would almost rather have them less "honneste" than trust the discretion of an author in what the "very few things" are that he feels called upon to change. But if it be necessary for the doings of the Knights of the Round Table to be made "tres-honneste," Mr. Andrew Lang is certainly the one to be trusted to do this with discretion.

**Lorimer—Letters from a Self-Made Merchant to His Son.** By H. Lorimer. Small, Maynard & Co. \$1.50.

Among the things which the modern writer has learned is to make a moral palatable. Instead of good advice delivered in portentous language, we get in our days such books as "Letters from a Self-Made Merchant to His Son," full of homely good advice, salted plen-

tifully by the slang of the day, and full of amusing and homely aphorisms.

**Lowell, James Russell—Early Prose Writings.** John Lane. \$1.20.

In this volume has been gathered together some early work of Mr. Lowell, work which appeared in *The Boston Miscellany of Literature and Fashion*. The author and his literary executor ignored these early studies, and they have never been included in his collected writings. The book includes a prefatory note by Dr. Edward Everett Hale and an introduction by Walter Littlefield.

**Morris—Stage Confidences. Talks about Players and Play-Acting.** By Clara Morris. Illustrated. Lothrop. \$1.20.

Miss Morris's latest book is dedicated to Mary Anderson, "The fair, the chaste, the unexpressive She." This is merely illustrative of a way Miss Morris has of talking straight to the point without any nonsense about it. If she has an epithet to apply, she applies it, and the interesting part is that it almost always fits. If it is aimed at us, as "solitary individuals" with acute sensibilities, it may not always please, but when others are concerned, we can smile and say, "How true!" The present volume, being more in the nature of advice to young girls, and not so reminiscent as "Life on the Stage," contains fewer epithets. If any stage-struck girl can survive the dismal picture painted in the first chapter, "A Word of Warning," nature is certainly imperious, as Miss Morris says, and the girl must act. With the same faithful pen as in her former book the author places life before the foot-lights in all its reality, not glossing over one detail to make a good story. The narrative is minute, dispassionate, sympathetic. She would discourage the untalented and aid in every way the beginner who shows the God-given power. The same good sense and helpful spirit of the former book are here observable, and the same tendency towards straightforwardness of expression, amounting at times to colloquialism.

**Robinson—Letters of Dorothea, Princess Lieven.** Edited by Lionel G. Robinson. Longmans. \$5.00.

Letters, interesting because they are the letters of a woman who meddled with international politics in the first part of the nineteenth century.

**Streatfield—The Opera.** By R. A. Streatfield. Lippincott. \$2.00.

This is the new revised and enlarged edition, foreworded by Mr. J. A. Fuller-Maitland, of a book published some six years ago, the first edition of the original work having been rapidly exhausted, and the book consequently for long out of print. It is reminded that heretofore books devoted to opera have conformed to one established model, the descriptions of the various works mentioned being arranged in alphabetical order without any attempt at technical classification. The scheme of the present volume is based on the belief that one who wishes to know the plot of

an opera will at the same time be glad of any information as to its intrinsic merit and its general position in the history of the development of opera. The book accordingly furnishes a sketch of the origin and development of opera from the beginning of the seventeenth century to the present day; every opera which forms part of the modern repertory being likewise discussed, its plot described, and the most salient features of its music indicated, an index making reference to each individual work. Mr. Streatfield tempers a love of opera with a musician's judgment. The book is readably written, fairly exhaustive, generally accurate, immune from petty bias, and deserves a cordial re-welcome to these shores.

**Thackeray—Our Annual Execution.** By William Makepeace Thackeray. Fisher & Co. \$5.00.

In course of time we may have reprinted all of Thackeray's unsigned work. Here is a new addition to that branch of Thackeriana.

**Thoreau—The Service.** By Henry D. Thoreau. Goodspeed. \$1.50.

An early unpublished but characteristic essay, discovered by Mr. F. B. Sanborn among the Emerson papers, and now edited by him and printed in elegant form at the Merrymount Press. It was written in July, 1840.

**Upton—Musical Pastels.** By Geo. P. Upton. McClurg. \$2.00.

Each Christmas brings a number of books telling the lives of great painters and the lives of great poets. It is a relief to find a book which treats of the unfrequented musical byways.

#### BIOGRAPHY

**Birrell—William Hazlitt.** By Augustine Birrell. Macmillan. 75 cts.

Hazlitt's ghost itself, with shadowy finger, might have guided Mr. Morley in the choice of his biographer. Of the few living men we could easily think back into the literary coterie to which Hazlitt belonged and feel them at home there, appreciating and appreciated, Augustine Birrell is certainly one. Himself a delightful essayist, a man not only of genial wit but of discriminating taste, his monograph of one of the most brilliant writers of the early nineteenth century is the *ne plus ultra* in style, choice of matter, and criticism of condensed biography.

**Breakspeare—Mozart.** By E. J. Breakspeare. Dutton. \$1.25.

Amid the many perfunctory books concerning great musicians, which have no other use except to swell the number of holiday books, this serious and thoughtful life of Mozart stands out by itself.

**Cary—William Morris.** By Elisabeth Luther Cary. Putnam. \$3.50.

An important life of William Morris, with an account of his work. The book is beautifully printed and illustrated.

**Cuyler—Recollections of a Long Life.** By Rev. Theodore L. Cuyler, D.D., LL.D. Baker & Taylor Co. \$1.50, net.

The reminiscences of a cultivated and genial divine, now past fourscore, but by no means in his dotage, as this book amply proves. The year after leaving college he went abroad, and the chapters on "Great Britain Sixty Years Ago" record visits to Dickens, Wordsworth, Carlyle, Dr. John Brown, Joanna Baillie—the now almost forgotten "sister of Shakespeare," as she was called—and other literary notabilities of the time. Here, as indeed throughout the book, we light upon many personal anecdotes which are equally fresh and good. In later visits to Europe the author met Gladstone, Dean Stanley, Spurgeon, and other men famous in Church and State, while Irving, Whittier, Webster, Greeley, Beecher, and many of their famous contemporaries were among his friends in this country. The chapter on the Civil War and Lincoln, whom he met several times, is particularly noteworthy.

**Davidson—Alexandre Dumas' (Père) Life and Works.** By Arthur F. Davidson. Lippincott. \$3.75.

This life of Dumas is the most comprehensive one that has been published in English. It begins with an interesting account of Dumas' life, and in its pages gives much detailed information as to how Dumas wrote his books.

**Dole—Famous Composers.** By Nathan Haskell Dole. Crowell. \$3.00, 2 vols.

There are a great many music lovers who are not sufficiently musicians to enter into musical technicalities. They wish, on the other hand, to know something of the methods of great musicians, as well as something of their lives. Such people will find a book much to their liking in Mr. Dole's "Famous Composers," which is illustrated by portraits.

**Gilder—Authors at Home.** Edited by J. L. and J. B. Gilder. A. Wessels & Co. \$1.00.

These personal and biographical sketches of well-known American writers have the special interest in that the author written of in every case selected the one who was to write the article about him.

**Lockhart—Memoirs of the Life of Sir Walter Scott.** By John G. Lockhart. Cambridge edition. 5 vols., illus. Houghton, Mifflin & Co. \$10.00.

Here is a treat for those who can afford to sit down to a good round meal and are not satisfied with a "digest," or with what Mr. Bangs might call a coated Scott-Lockhart pilule. Here is the real Scott-Lockhart, one of the best of biographies of one of the best of men. It is prefaced by a sympathetic sketch of Lockhart's rare personality and contains many interesting portraits and pictures—altogether an excellent library edition in five fascinating volumes. And, as the Duchess would say, "The moral of that is": the real thing is the best thing and the best thing is the real thing.



**Lovett—James Chalmers: His Autobiography and Letters.** By Richard Lovett. Revell Co. \$1.50.

Here is the fascinating story of one of the most successful of modern men, though his "success" was not of the sort which most young men are urged to win. Of superb physique and most winsome qualities, social and intellectual, this Highlander, born in 1851, left Scotland to work among the cannibals of New Guinea and to lift up a race. First mastering their language, Chalmers went unarmed and alone into their villages and "town halls" decorated with dados of human skulls. As the natives rushed out, spears in hand, to challenge, or mass themselves in their barricaded forts lest armed enemies be coming, "Tamate," as the aboriginal pronunciation of his name was, went smiling along, waving his hand as if to brush away barbs and shafts, saying "peace." He won the savages by his sheer manliness, and then showed divine common-sense in educating them to build schools and churches, sew, clothe, and wash, as well as to read books, fear God, do righteousness, and forget cannibalism and fetishism. In time he became worth to humanity and civilization more than a squadron of gunboats and the British administrators found it hard to do without him.

**Lyall—Tennyson.** By Sir Alfred Lyall, K.C.B. Macmillan. 75 cts.

We doubt there being any demand for another critical memoir of Tennyson, but this volume is to fill a niche in an admirable series. It is, in the author's own words, "a short biography of Tennyson with a running commentary on his poems." There is a note on page 52, a quotation from Fitzgerald, which might with advantage have been omitted. The epigram on a man just dead is in execrable taste, and the point is flat; we cannot see that Dr. Allen's conduct was "heartless," since he made over his life-insurance policy to Tennyson to cover all his losses.

**McCall—Daniel Webster.** By Samuel W. McCall. Houghton, Mifflin & Co. 80 cts.

A revised and slightly enlarged form of the "Webster Centennial Oration," delivered at Dartmouth College, in September, 1901, and well deserving the perpetuity of print.

**Nicolay—Abraham Lincoln.** By John G. Nicolay. Century Co. \$2.40.

Mr. Nicolay has here compressed into one volume, subtending some six hundred pages, his own and Mr. Hay's joint biography of President Lincoln. This condensation of the famous monograph by Mr. Lincoln's two secretaries constitutes what is known in the argot of bookdom as a "short life." All the vital facts of President Lincoln's life are presented, the work being purely an abridgment of the ampler history. The book has a frontispiece and is fully indexed.

**Paul—English Men of Letters (Matthew Arnold).** By Herbert W. Paul. Macmillan. 75 cts.

Here is another admirable monograph in Mr. Morley's "English Men of Letters" series. Matthew Arnold was a man of letters "par excellence," and he was one of the most interesting products of the nineteenth century. Mr. Paul's attitude is appreciative and discriminating, though whether Matthew Arnold, the poet, takes the high place he assigns him may be doubted. It is chiefly, we think, by his prose writings that he will be remembered. Mr. Paul is thoroughly in sympathy with his subject, and his pages abound in nice points and good judgment.

## FICTION

**Aldrich—A Sea Turn.** By Thomas Bailey Aldrich. Houghton, Mifflin & Co. \$1.25.

Some of these stories are ingenious, others are amusing. None of them heavy-weights, and some rather depressingly light, none of them up to "Marjory Daw." It is perhaps unfair to be forever comparing an author's work with its best self, and Mr. Aldrich has very likely wished that there indeed had never been any Marjory Daw. No book by Mr. Aldrich could fail to be delightful, and what more does one want?

**Bagot—The Just and the Unjust.** By Richard Bagot. Lane. \$1.50.

Of its kind, "The Just and the Unjust" is a good enough novel. It is, of course, a reflection not of the people of real life, but of the people who live in books. We are so accustomed to these book people that we almost forget what real people are like; and in their *papier-mâché* way the little figures in Mr. Bagot's book behave consistently enough. Mr. Bagot is one of those authors who evidently believes that he has the same right over the characters of his creations that the God of Israel had over the persons of Isaac and Jacob; and he deals out to his manikins reward and punishment as seems good to him. There is a bogie that pursues our better writers, and that is, that the acts and episodes of a story must seem "inevitable,"—as much a part of law as the workings of the real world. No such theory has troubled the writing of Mr. Bagot. He is the only inevitable thing about his work. Regarded, however, by the standards of the class of books to which it belongs—those with good round plots, where heroines are rewarded and villainesses punished—"The Just and the Unjust" is a well-written and interesting story.

**Bernstein—In the Gates of Israel.** By Herman Bernstein. Taylor & Co. \$1.50.

The severity and bleakness of the lives of Russian Jews, transplanted to the poorer quarters of New York, have been adroitly caught by Mr. Bernstein, who does not seem, however, merely to have casually inspected the much-written-of Ghetto as good literary material, but to have felt, as a writer should,



these quiet tragedies of tradition-bound exiles. "Alone," the story of Dora Bienstock; "The Artist,"—the pitiful case of William Luria; and the grim incidents in the lives of Moshe the Cantor and his wife Soreh, rigidly devout instruments for the perpetuation of their religion,—are stories that stand out sharply.

**Cable—Bylow Hill.** By George W. Cable. Scribner. \$1.25.

Whoever takes up Mr. Cable's last novel with the expectation of finding "the Cable touch" in it will be disappointed. The author ought to be able to write a successful New England story, having lived for so many years where he can observe New England characteristics; but we have come to expect from him something more individual than this story of a man's jealousy, something with a delicacy of humor or of pathos such as exists in the second tale in "Hearts Courageous." This is not to say that the novel is not interesting and well told, but it is not what we want. Like little children, we wish to hear the old stories again, however well we know them. We don't want experiments in new fields.

**Churchill—The Crisis.** By Winston Churchill. Macmillan. \$1.50.

The James K. Hackett edition of the much-talked-of "Crisis" is a well gotten up book, illustrated with pictures of Mr. Hackett and his company, and with the scenes of the play.

**Conrad—Typhoon.** By Joseph Conrad. Putnam. \$1.00.

This study of how men act in a great storm at sea is one of the most original books published in a long time. It holds the reader from the first page to the last, and can be recommended as altogether worth while.

**Corelli—Temporal Power: A Study in Supremacy.** By Marie Corelli. Dodd, Mead & Co. \$1.50.

The marvel is not that Marie Corelli, being a woman, should always find something to say, but that she should always be saying it. She is a noble example of the great possibilities of her sex, and her case should be taken up. Her readers will not be surprised to find that she is still at her old game of cards with Hall Caine. She goes him one better every time. If he shows four kings, she shows four aces. If Mr. Caine writes "The Christian," Mlle. Corelli writes "The Master Christian,"—just the same, only more so. If he writes "The Eternal City," she captures the chips with "Temporal Power"; but this time the hand is a royal flush, for the sub-title reads, "A Study in Supremacy" (*i. e.*, over Hall Caine). And she does not stop here. With splendid audacity, she names one of her heroines "Gloria." Like all of Mlle. Corelli's stories, there are numerous vivid descriptions, much interesting knowledge of human nature, and the sort of high melodrama that appeals to the masses. For a few pages at a time there is the illusion of riding on a soft, fleecy cloud, when, bump! and we are sitting on the floor. Then along

comes another cloud, and lifts us again into the air for another short sail, with the same result. "Temporal Power" will have many readers, for most of us like aerial flights.

**Creelman—Eagle Blood.** By James Creelman. Lothrop. \$1.50.

After this lavish burst of generosity to the public, it is difficult to believe that Mr. Creelman can have any material left over for another novel. Almost nothing that could excite or harrow the reader has been left out of "Eagle Blood." With the courage that must come of being a war correspondent, Mr. Creelman forces his penniless English viscount, heir to an earldom, to cross the ocean, become a reporter on a New York yellow newspaper, elude the wiles of the title-hunting heiress, save the beautiful young heroine from drowning, become forcibly married while in a hypnotic trance by a black-eyed adventuress, and to become wounded while fighting in the American army in the Philippines. After these agreeable adventures, nobody will be surprised that the Viscount Delaunay finds himself so infatuated with this hospitable country that he renounces his nationality and his earldom to become an American citizen.

**Dale—A Girl Who Wrote.** By Alan Dale. Quail & Warner. \$1.25.

If the dwellers of Newspaper Row are anything like what Mr. Alan Dale, the imaginative dramatic critic, would have us believe they are, then Newspaper Row should be a great field for the psychologist, and even for the anthropologist; for the human beings who dwell there, according to Mr. Dale, are made of quite different stuff from the ordinary people we meet day by day. The women especially will repay study. In his story, "A Girl Who Wrote," Mr. Dale has provided a chorus in the shape of a herd of newspaper women, who are very quaint. They resemble the little grotesque drawings which used to enliven Mr. Dale's and Miss Jessie Wood's dramatic criticisms. Besides these, we have a beautiful picture of the Lord Chesterfield of newspaper life, a misunderstood miss of a heroine, and an erring society girl who elopes with a popular actor. A few years ago certain episodes in Mr. Dale's book would have aroused some talk. But the literary watch-dog is older and less vigilant, and the young person more sophisticated.

**Daskam—Whom the Gods Destroyed.** By Josephine Dodge Daskam. Scribner. \$1.50.

To a person not familiar with the great run of modern literature, Miss Josephine Dodge Daskam's collection of short stories would seem very good stories indeed. But to one whose unfortunate lot it has been to read much current fiction, there is a something in most of these stories that reminds one of something one has read before. Now it is the short, brisk cadences of Mr. Kipling, again the weird imaginings of Mr. James Huxner, that flit before one, and again Miss Mary E. Wilkins's subdued murmurs confront one.

This may not be quite fair to Miss Daskam; she might urge, and with justice, that she has as much right as has Mr. Kipling to use sentences which have a short, sharp shock, and that Miss Wilkins has not a copyright on the poorhouse. But even so, it is a pity that Miss Daskam should have made her miraculous young poet an apothecary. Mr. Kipling—Mr. Keats—but Miss Daskam is a satirical young person, and who can tell if she did not make her poet an apothecary merely as a bait to lead on the reviewer?

**Dix—Harper—The Beau's Comedy.** By Beulah Marie Dix and Carrie A. Harper. Harper. \$1.50.

"The Beau's Comedy" is entertaining, especially in its beginning and end, where the scenes are laid in London. In the Deerfield portion the touch is not the same, and the reader more than suspects that the joint authorship advertised on the title-page does not go very deep. There is a humor about the beginning and end, a grace and finish, not to be found in the pages between.

**Ford—Wanted, A Chaperone.** By Paul Leicester Ford. Dodd, Mead & Co. \$2.00.

Among the well made-up Christmas books, this last story of the late Mr. Ford's deserves mention. Miss Margaret Armstrong's decorations are interesting and unusual. It is further illustrated by Mr. Howard Chandler Christie's colored pictures.

**Forsslund—The Ship of Dreams.** By Louise Forsslund. Harper. \$1.50.

It is offered as a curious explanation of the excellence of this romance that the author, up to the time it was written, had never been off Long Island. Certainly the scenes and characters are handled with a skill unattainable except by one who has lived among such. But can the statement of such a fact (if fact it is) make or mar the work or ability of a writer? Are extenuating circumstances of this kind really necessary?

**Gerard—The Blood Tax.** By Dorothea Gerard. Dodd, Mead & Co. \$1.50.

One always suspects a book written about military matters when the writer is a woman. Undoubtedly a woman may inform herself exhaustively concerning the military conditions of Europe, but the chances are that her knowledge will be distinctly of an amateurish nature, no matter how hard she may think she has studied nature. Under the guise of fiction, Dorothea Gerard presents her conclusions concerning improved military service, and gives the reader to understand what her ideas are about it and what she would suggest as a substitute for this "blood tax" in England. The scene is laid in Germany, but there is no atmosphere of Germany. Long dialogues occur between the hero and various military gentlemen, but the reader realizes rather drearily that it is nothing but an essay

after all, cast in the form of a novel—a sort of a sugar-coated pill.

**Glovatski—The Pharaoh and the Priest.** By Alexander Glovatski. Little, Brown & Co. \$1.50.

"The ruin of a Pharaoh and the fall of his dynasty, with the rise of a self-chosen sovereign and a new line of rulers," does not suggest altogether new thought or action where an historical novel is concerned; but a Pole's point of view regarding Egypt admits a certain individuality of treatment. Glovatski and his style are not unknown to American readers, and any one who cares for a painstaking and somewhat interesting story of long ago will find the fulfilment of the desire.

**Graham—Dream Days.** By Kenneth Graham. Lane. \$2.50.

This book of Mr. Kenneth Graham's is wonderfully illustrated by Maxfield Parish. A large public will be found waiting for the companion of "The Golden Age."

**Harris—Gabriel Tolliver.** By Joel Chandler Harris. McClure, Phillips & Co. \$1.50.

There have been a great many books this year written by what one might call our standard authors. Hardly one important name has been missing. It is instructive to read the reviews of these books. Some praise perfunctorily, others praise apologetically, and almost never does one catch a good hearty note of enthusiasm, for the fact is that in few of these books have their authors lived up to what one might reasonably expect of them. Few of the books have added to the literary reputations of these men, while in not a few cases the books have been almost incomprehensible, coming from the hands they did. Mr. Joel Chandler Harris's book is an exception to this. It is the kind with which one should make a reputation. "Gabriel Tolliver" is one of the sanest books on the South that has appeared in a long time, and one of the most charming as well.

**Harte—Condensed Novels.** By Bret Harte. Houghton, Mifflin & Co. \$1.20.

This volume of burlesques was completed just before Bret Harte's death. To write perfect parodies of a half-dozen different writers, something approaching the prodigious versatility of an Andrew Lang would be necessary. Nevertheless, these skits in imitation of Anthony Hope, Conan Doyle, Hall Caine, Edward Noyes Westcott, Marie Corelli, Kipling, and Stevenson will be read with keen amusement. Bret Harte had not read his Caine and his Corelli in vain, and his parodies of these two widely advertised authors are perhaps the most felicitous of the group.

**Harte—Openings in the Old Trail.** By Bret Harte. Houghton, Mifflin & Co. \$1.25.

It hardly seems possible after all these years that we have reached the point where we can say, "Bret Harte's very last book." One

feels almost sentimental about it. We had become so used to new groups of stories each year or two that their advent was somewhat like the rising of the sun day after day,—an event to be counted on. It has always been the Old Trail with different openings. In this last volume there is the impression of reading stories written many years ago, the stories that we want to read and never have time for, because of the influx of new books pressed upon us.

**Hope—The Intrusions of Peggy.** By Anthony Hope. Harper. \$1.50.

From "The Dolly Dialogues" to "The Intrusions of Peggy" is a far cry, both in morals and in artistry; and, except with exceedingly exemplary people, a preference for the former must prevail. It is perhaps with a rather uncomplimentary surprise that we find Mr. Hope indulging in such obvious morals. A young widow with whom life has dealt in somewhat cavalier fashion starts out to take revenge on fate. "Life has played with you; go and play with it," advises the (disguised) hero. "You may scorch your fingers, for the fire burns; but it is better to die of heat than of cold." Whereupon the love of the world lays hold upon her and she proceeds to discover that life has an objection to being played with. All this relates not to Peggy, whose *intrusions* into the plot are those of the good fairy who practises and preaches virtue, who gathers and bestows the rewards thereof, and brings everything to a happy conclusion.

There are minor bits in the book that assert an interest outside the story, such, for example, as the implied skit in the person of Mr. Liffey on the well-known and scourging editor of the *London Truth*.

**Horton—In Argolis.** By George Horton. With Introductory Note by Dr. Eben Alexander, late United States Minister to Greece. Illustrated. McClurg. \$1.75.

An intimate and amusing account of modern life in Greece, especially in Poros, near Athens, where Mr. Horton went with his wife and baby after his successor was appointed American Consul at Athens. The baby was too young to cross the ocean, hence the sojourn, hence the book. And we cannot but be glad of the extreme youth "Babycula," for the book is exceptionally good reading,—natural, vivid, humorous, free from statistics, and occasionally poetical, as in "Like Another Helen."

**Horton—The Long Straight Road.** By George Horton. Bowen-Merrill Co. \$1.50.

The long, straight road that Mr. Horton writes of is the one mentioned by Stevenson in the words: "Times are changed with him who marries; there are no more by-path meadows, where you may innocently linger, but the road lies long and straight and dusty to the grave." This sentiment is particularly applicable to the people of whom Mr. Horton writes. If Chicago is like the picture of it drawn by him and by Mr. Henry Fuller, then it is not a place where we care to live. Doubtless the bohemian café scene in the first chapter might be

duplicated in New York, for it is in no worse taste to wear a low-necked gown at Ma'am Galli's in Chicago than a diamond tiara in a box at Proctor's in New York. Probably Chicago people do not like Mr. Horton's book, and there is no particular reason why they should. It shows the half-baked part of society in all its sordidness. It is not always a pleasant book, but it is thoroughly interesting, and probably is illustrative of a certain side of Chicago life.

**Howells—The Flight of Pony Baber.** By W. D. Howells. Harper. \$1.50.

This is not a book to be lightly dismissed and yet not a book about which there is much to be said. As good women have no pasts, so good books deserve no criticism. It is always easier to pull to pieces than to praise, always easier to blame than to give credit. One can only say about "Pony Baber" that it will pay one to read it. Any one who likes "A Boy's Town" will enjoy it. It is not perhaps a very meaty book, where one may cut and come again, but it is wholly delightful and the tale is told throughout with a graceful humor.

**Jacobs—The Lady of the Barge.** By W. W. Jacobs. Dodd, Mead & Co. \$1.50.

This last collection of Mr. Jacobs's inimitable tales possesses a weird and fantastic touch not often found in company with his rollicking humor; but in no way conflicting with it. Indeed, the contrast is distinctly pleasing. Surely the high-water mark of humor is reached where the doctor and solicitor in a riotous moment ship on the bark *Stella* as cook and A. B.; while the tragedy of "In the Library" and the curiously ghostly "Three at Table," with its simply pathetic and human ending, show power with which Mr. Jacobs is seldom credited even by his most ardent admirers.

**Kayme—Anting-Anting Stories, and Other Tales of the Filipinos.** By Sargent Kayme. Small, Maynard & Co. \$1.25.

These eleven stories of the Philippines have been edited into literary shape because their material warrants it, although the author is not endowed with literary skill. If the characteristics displayed in the tales are typical of the average Filipino, then the sooner the law of the survival of the fittest is allowed to have its course the better.

**King—The Iron Brigade.** By General Charles King. Dillingham. \$1.50.

Deals with the old sad troubles between North and South, told in General King's usual stirring style. An heroic girl, whose sympathies are divided between the cause of her family and the cause of her lover, assists her lover to escape, to the end that the wedding-bells should peal.

**London—A Daughter of the Snows.** By Jack London. Lippincott. \$1.50.

Mr. Jack London was one of the young writers who caused readers of fiction to hope for good stuff from his pen. Some of his short stories

have had a lurid strength, others only a lurid crudeness. But here was a man who knew how civilized men acted in uncivilized surroundings; who knew how people acted face to face with some of the elemental things, such as hunger and cold; and a novel by such a man one might reasonably expect to contain new material. Instead of that, "A Daughter of the Snows" is a species of immature problem novel, well seasoned with melodrama, whose characters happen to live in the Klondike, and upon whose Klondike grub and surroundings Mr. London insists rather childishly.

**London—Children of the Frost.** By Jack London. Macmillan. \$1.50.

It is with a Kipling-like pithiness and force that Mr. Jack London tells, in this volume of short stories, the story of the Indians of the far Northwest. Mr. London's stories are unusually spontaneous. They have freshness, color, dramatic interest. If the Indians of Alaska were as self-conscious in the matter of their own literary portrayal as the rest of the United States is getting to be, they ought to hold a carnival of satisfaction over "Children of the Frost."

**Martin—Emmy Lou: Her Book and Heart.** By George Madden Martin. McClure, Phillips & Co. \$1.50.

This collection of stories, or rather series of stories, begins with a little girl in the primer class and takes her through the successive "grades" triumphantly into the high school. The stories are told simply—so simply that they almost lay themselves open to the charge of the affectation of simplicity. However, "Emmy Lou" is a new type in the fiction written about children.

**Metcalf—Fame for a Woman; or, Splendid Mourning.** By Cranstoun Metcalf. Putnam. \$1.20.

The title of this book carries a moral in it. The theme is the old one—that woman pays for fame by sacrifice of happiness. As the good old Dean in the story expresses it, "The man or woman who labors after fame or popularity is a candidate for danger." Most of the people in the story belong to a London group called "the literary set," for what reason is not especially apparent, except that they so call themselves. The end is in plain sight almost as soon as the story opens, but there is interest in watching it come.

**Morrison—The Hole in the Wall.** By Arthur Morrison. McClure, Phillips & Co. \$1.50.

The gruesome details of this book are relieved by the subtle skill with which they are handled; and also by the rift of light, telling of a perception of better things, which sends a shaft down through the gloom. And there is a permanent value in a picture of the old degraded life, now to a certain extent passing away, about the slums of Wapping. All of Mr. Morrison's work deserves the recognition it has attained, but his latest is undoubtedly the most artistic, the most virile, the most heartrendingly true.

**Mowbray—Tangled up in Beulahland.** By J. P. Mowbray. Doubleday, Page & Co. \$1.50.

There is the skeleton of a farce or curtain-raiser in this sequel to Mr. Mowbray's deservedly popular "Journey to Nature." However, it was plainly not written, as most books are getting to be, with the stage in view, being, as literature, quite good enough to stand alone. The narrative of the journey to Beulahland, and its happy outcome, belongs to that airy, piquant sort of comedy that charms chiefly through the telling, however diverting its characters may be. An original type of heroine has been revealed in the wild and delightful Polly. It would be fitting if the graceful and not too intricate entanglements that are finally unravelled in Beulahland could always be discussed on a warm day. They would make so very agreeable "summer reading."

**Murray—Mlle. Fouchette.** By Chas. Theodore Murray. Harper. \$1.50.

If one likes a story of intrigue and faithfulness and fighting and wickedness—and some do—he will find that "Mlle. Fouchette" fills the bill. The scenes are laid in Paris, and Fouchette, the heroine, is, like the famous Cosette, a waif.

**Phelps—Avery.** By Elizabeth Stuart Phelps. Houghton, Mifflin & Co. \$1.00.

The atmosphere of breathless sobs such as we encounter in "Avery" recalls to mind the tone of the much-commented-on "Confessions of a Wife." Wives as a race are a downtrodden lot, and it is well that a prophet should now and again arise and teach men how suddenly their wives may pop off if they are not properly treated.

**Phillipotts—The River.** By Eden Phillipotts. Stokes. \$1.50.

In his new novel Mr. Phillipotts has again written about the country which he knows and loves so well.

**Potter—Istar of Babylon.** By Margaret Horton Potter. Harper. \$1.50.

Miss Potter has ambitiously undertaken to picture the life of a goddess, made incarnate, as it was lived in the Babylon of 500 B.C. She has not striven, however, to produce a masterpiece of prehistoric realism, but wisely calls her tale "a phantasy." If it were not that Istar was a goddess, surrounded always, even when made a woman, by what the author calls an "aureole," it would be difficult to believe that she lived so very many years ago.—she expresses so many modern sentiments. Istar's experiences form a miraculous story, told with a good deal of *naïveté*, and as such will doubtless appeal to many readers.

**Quiller-Couch—The White Wolf, and Other Fireside Tales.** By A. T. Quiller-Couch ("Q"). Scribner. \$1.50.

Mr. Quiller-Couch is one of our best and most versatile masters of the short story. His



touch is sure whether he writes of ghosts or of humans, of joy or of sorrow, of the superficial or of the deeper aspects of life. He has the rare power of presenting with delicacy what is known as "a strong situation," yet with such vividness that the impression never leaves one. This he accomplishes in one of the twenty-one stories called "The White Wolf, and Other Fireside Tales," in which an English artist falls in love with his cousin's maid, and receives the force of her revenge through their son in later years. "The Haunted Yacht" shows the mystical side of the author's fancy,—a side always present in one or another of his stories. "Parson Jack" is of the half-pathetic variety, with a drinking preacher, a crumbling church, and a lovable small nephew as prominent features.

**Reed—Lavender and Old Lace.** By Myrtle Reed. Putnam. \$1.50.

"Lavender and Old Lace" heralds Miss Reed's crossing from the field of fanciful essays and letters into the arena of pure romance. The title is indicative, for has not this demure and daintily decked idyl of a prim New England village, where unsuspected romance lies caged, all the elusive fragrance of crushed lavender exhalant from the attic cedar-press, all the recondite elegance of Mechlin and Alençon point? Myrtle Reed reveals a connoisseur's appreciation, a sly humor, a covetable fund and faculty of coloring, a tender pathos, and, withal, an imagery that is oft-times exquisite.

**Sangster—Janet Ward.** By Margaret E. Sangster. Revell Co. \$1.50.

"Janet Ward" is apparently written to prove, as Mrs. Sangster puts it in her preface, that "in the end, with my Janet, those are the happiest who find their careers ending in a good man's love, and their world bounded by the four walls of home." Before reaching this orthodox conclusion, Janet goes to college, does settlement work, is employed on a magazine, reads for a publishing house, and writes two successful novels. The book will doubtless appeal to many young girls, if for no other reason than that Mrs. Sangster wrote it; and these readers, however emulative they may be of such a career as Janet's, are likely to be agreeably reassured by her happy marriage at the end.

**Seawell—Francezka.** By Molly Elliott Seawell. Bowen-Merrill Co. \$1.50.

If historical novels must be supplied, Miss Molly Elliott Seawell is a very good source of supply. Her "Francezka," a spirited tale of the France of Louis XV., has everything to commend it to the reader who loves to be skilfully thrilled, mystified, and led, in quick succession, to admire, to marvel, to protest, and to abhor.

**Slosson—Aunt Abby's Neighbors.** By Annie Trumbull Slosson. Revell Co. \$1.00.

The wit and wisdom of Aunt Abby as applied to daily living, her point of view regarding

the primitive virtues, and her unfailing good-nature as well as exalted ideals, cannot fail of sympathy from the reading public that appreciated "Fishin' Jimmy."

**Smith—The Fortunes of Oliver Horn.** By F. Hopkinson Smith. Illustrated. Scribner. \$1.50.

Mr. F. Hopkinson Smith has scored a success. He has written a story of artist-life in New York which suggests sordidness and hardship without revealing them. And the atmosphere of the southern city, Oliver's early home, is just as present in the book as the aroma of the Tiernan Madeira of '29 was perceptible to the nostrils of the old cronies of Oliver's father who dropped in on their way to the club and were given of this vintage that had twice rounded the Cape.

The artists of a former generation must live over their student days as they read of Mother Mulligan, of Cornelius McFudd, and of those memorable nights when Oliver was introduced to the Skylarkers' Club and drank out of a handleless tooth-brush mug; and when the brass band were escorted on tiptoe up to the attic of Miss Teetum's boarding-house to give a midnight concert.

**Smith—Works.** Novels, Stories, and Sketches by F. Hopkinson Smith. Scribner. 6 vols. \$2.00 per vol.

Those readers (and there are many of them) who have enjoyed "Tom Grogan," "Caleb West," and the rest of Mr. F. Hopkinson Smith's pleasant tales, will welcome this complete edition of the author's works.

**Stephenson—The Beautiful Mrs. Moulton.** By Nathaniel Stephenson. Lane. \$1.20.

Mr. Stephenson appears to have been reading Mr. George Meredith, and by no means to advantage. Or at least his book suggests a vague caricature of Meredith, diffuse and contradictory. The action is supposed to take place in "that Western Babylon, the notorious city of 'Z'"; but both "Z" and the over-described heroine fail to support the author's estimate of them.

**Stevenson—An Inland Voyage.** By Robert Louis Stevenson. Scribner. \$1.25.

The *raison d'être* of this new edition of Stevenson's charming book are the interesting photographic pictures which illustrate it.

**Stuart—Napoleon Jackson.** By Ruth M. Stuart. Century Co. \$1.00.

Mrs. Stuart is always at her best when writing about negroes, and Napoleon Jackson is one of the most amusing of these stories. The story of Rose Ann working instead of her preternaturally lazy husband is one of the few unfailingly funny tales which one has the good fortune to encounter.

**Tarkington—The Two Vanrevels.** By Booth Tarkington. McClure, Phillips & Co. \$1.50.

Mr. Booth Tarkington's novel gives the effect of a certain kind of furniture, highly polished

and showy, but of veneer, and not very good veneer at that. The heroine's great beauty has the insistence of a highly polished plaque of *répoussée* brass. Like the furniture and brass plaque, it is sure of popularity in certain unsophisticated circles.

**Watanna—The Wooing of Wistaria.** By Onoto Watanna. Harper. \$1.50.

A Japanese and "lived-happy-ever-after" version of the Romeo and Juliet plot is certainly somewhat of a novelty and must insure the standing of Onoto Watanna. The lovers are the two youngest members of rival clans and pass through troubles manifold, even unto political intrigues with the Americans in Japan, wherein the Lady Wistaria convinces her lord that treachery and loyalty are interchangeable terms dependent on the point of view. All improbabilities are sheltered behind Japanese witchery, for,—what may not happen in Japan?

## BOOKS FOR THE YOUNG

**Bangs—Bikey the Skycycle.** By John Kendrick Bangs. Riggs Publishing Co.

This is the kind of child's story that while it proves fascinating to children makes the unfortunate grown-up wish that the art of reading aloud had never been invented. We have been spoiled, perhaps, by so many of the modern nonsense books being interesting to grown-ups and children alike. The "Bikey" is not a fantasy that will fascinate any one but the youngster of the family.

**Birdsall—Jack of All Trades.** By Katharine N. Birdsall. Appleton. \$1.20.

This is the kind of a book dear to the hearts of many children, for in its pages the heroes of the story are supposed to do all kinds of interesting and impossible things whereby they earn money and contribute to the support of their impoverished mother.

**Brown—In the Days of Giants.** By Abbie Farwell Brown. Houghton, Mifflin & Co. \$1.15.

A series of Norse tales in which Odin, and Loki, and Thor, and Balder, with many another of the charmed circle belonging to "the beginning of things," breathe the true Viking spirit.

**Brown-Potter—The Bible for Children.** Arranged from the King James Version. With a Preface by the Rev. Francis Brown, D.D., and an Introduction by the Rt. Rev. H. C. Potter, D.D., Bishop of New York. With 24 full-page illustrations from the old masters. The Century Co. \$3.00.

It has been an excellent idea to compile a Bible for children, keeping the fine old biblical language and omitting what is unsuited to a tender age. The volume is well illustrated with familiar pictures, most of them by old masters. The type is clear and good, and the whole appearance of the book attractive. If the expression is not too trite, we should like to say that it "fills a long-felt want."

**Carroll—Through the Looking-Glass.** By Lewis Carroll. Harper. \$3.00.

Mr. Peter Newell has this year illustrated "Through the Looking-Glass," as last year he illustrated "Alice in Wonderland." There is no fault to find with Mr. Newell's illustrations, except that it seems unnecessary that "Alice" should have been re-illustrated at all.

**Du Chaillu—King Mombo.** By Paul Du Chaillu. Scribner. \$1.50.

Darkest African adventures in which crocodiles, gorillas, leopards, hippopotami, and elephants abound with such a fascinating verity as to make one long to be a hero.

**Henty—With Kitchener in the Soudan. With the British Legation. The Treasure of the Incas.** By G. A. Henty. Scribner. \$1.20 each.

The omnipresent Henty books are three in number this year. In each the regulation young Englishman, for various reasons, leaves his native land, and after devious and heroic adventures returns with honors and wealth, and, in two out of the three cases, proceeds to marry the lady of his love.

**Kipling—Just So Stories.** By Rudyard Kipling. Doubleday, Page & Co. \$1.20.

With the exception of three, these stories have appeared in various American magazines, though they are entirely new to the English public. But the Kipling "magic" subjects those who know quite as much as the uninitiated. The poor old Rhino with his cake crumbs and three-buttoned skin; the "most scruciating" idle camel, and the Djinn who went on thinking magics to maintain his importance; the "Cat that Walked by Himself, walking by his wild lone through the Wet Wild Woods and waving his wild tail"; the jolly Armadillos; and the Elephant's Child,—each has his own peculiar claim to distinction, enhanced in every case by Kipling's own illustrations.

**Leighton—The Boys of Waveney.** By Robert Leighton. Putnam. \$1.50.

This is a live story of English schoolboy life, perhaps a little too thickly crowded with adventures and with too much of a plot, but interesting and full of schoolboy nature.

**Linn—Rob and his Gun.** By William Alexander Linn. Scribner. \$1.00.

The initiation of a city boy into the mysteries and resources of country life, containing a good deal of miscellaneous information of interest to boys and some grown people.

**Newell—Topseys and Turveys.** By Peter Newell. The Century Co. \$1.00.

A rhyming colored picture-book, being a collection of the best pictures from Mr. Newell's previous two volumes, and possessing a fair allowance of his usual whimsical charm.

**Ostrander—The Gift of the Magic Staff.** By Fannie E. Ostrander. Revell Co. \$1.00.

Contains the not unusual happenings where an inquiring boy and a fairy who bestows gifts are concerned; with the obvious lesson of the desirability of having "eyes in your soul."

**St. Nicholas Books.** Century Co. 6 vols., \$1.00 each.

This is by far the most interesting collection of children's books published this season. Each one of the six books is a complete story in itself, and the writers in the series include Jack London and Carolyn Wells. They are stories of interest to boys and girls alike, full of life and adventure, and lacking all the sanctimonious whine that unfortunately pervades so many children's books.

**Taggart—The Wyndham Girls.** By Marion Ames Taggart. The Century Co. \$1.20.

A wholesome and happy book, more in the style of Miss Alcott's stories than anything that has appeared in some time.

**Young—My Dogs in the Northland.** By Eger-ton R. Young. Revell Co. \$1.25.

Stories of various brave and lovable dogs by one who knows them well and has shared their hardships in the far North.

**Zwemer—Topsy-Turvy Land.** By A. E. and S. M. Zwemer. Revell Co. 75 cts.

Written from the benevolent and instructing point of view of the missionary, and contains a good deal of information that may, and then again may not, be readily assimilated by the young. It closes with an appeal for laborers in the field of foreign missions.

## HISTORY

**Bourne—The Teaching of History and Civics in the Elementary and the Secondary School.** By Henry E. Bourne. American Teachers Series. Longmans. \$1.50.

Were it not for the fact that most of our teachers are inadequately equipped for their life-work, this book would have no justification for its existence. Every teacher of history ought to have at his finger's end all the information contained therein. Unfortunately, many of our teachers—one might with perfect accuracy say most—lack the required training. This book is designed to aid such teachers, and will unquestionably be of great assistance to them.

**Lang—James VI. and the Gowrie Mystery.** By Andrew Lang. Longmans. \$2.00.

The industrious Mr. Lang has been at work again throwing light in dark historical corners. This time it is the clearing up of the Gowrie conspiracy.

**Macdonnell—Sons of Francis.** By Ann Macdonnell. Putnam. \$3.50.

The history of the early days of the Franciscan Order, giving histories of the founders of the Order and much other interesting matter concerning the Brotherhood of St. Francis of Assisi.

**Wilson—A History of the American People.** By Woodrow Wilson. Harper, 5 vols. \$17.50.

One of the most important events of the present year to those interested in American history is the publication of President Woodrow Wilson's comprehensive work, "A History of the American People."

## MISCELLANEOUS

**Bacon—Japanese Girls and Women.** By Alice Mabel Bacon. Houghton, Mifflin & Co. \$4.00.

A new and enlarged edition of Mrs. Bacon's charming book, illustrated by an eminent Japanese artist.

**Beard—What a Girl can Make and Do.** By Lina Beard and Adelia B. Beard. Scribner. \$1.60.

Any book that teaches young people to work with their hands is to be commended, and this is what this excellent girl's book does. Besides making things, there are many amusing suggestions given for girls' parties and entertainments of various sorts.

**Bolton—Our Devoted Friend, the Dog.** By Sarah Knowles Bolton. Page. \$1.50.

Mrs. Bolton seems to have been actuated by humanitarian motives in compiling from the newspapers this volume of 444 pages of anecdotes, showing the "devotion, bravery, and intelligence" of dogs. Whatever her purpose, though, she has made a highly entertaining book, and illustrated it with innumerable pictures of famous dogs, or the dogs of famous people, such as Gladstone, Julia Marlowe, and the head of the Standard Oil Co.

**Byrd—The Writings of "Colonel William Byrd of Westover in Virginia, Esq." Edited by John Spencer Bassett. Illustrated. Doubleday, Page & Co. \$10.00.**

A handsomely bound and printed edition of "writings" which are full of quaint phraseology and are of uncommon interest to students of the earlier colonial period in Virginia. The editor has exercised judicious care as to the inclusion and exclusion of the large amount of material in hand, and has prefaced the work by an exhaustive monograph on the Byrd family in Virginia.

**Corelli—A Christmas Greeting.** By Marie Corelli. Dodd, Mead & Co. \$1.60.

In this book, rather disturbingly decorated with drawings of holly and mistletoe, the gifted Miss Marie Corelli tells her readers not only how bad the world now is, but how, by

following her advice, it may become much better.

**Cox—Home Thoughts.** By Mrs. James Cox. Barnes. \$1.20.

This is the second series of "Home Thoughts," the first series of which was favorably received last year.

**Ford—The Story of Du Barry.** By James L. Ford. Stokes. \$2.00.

Can it be possible that the witty Mr. Ford has himself become a dodo? Here we have the Leslie Carter edition of the story of Madam Du Barry written in the prudent and conscientious style of a hack writer, and signed by the name of James L. Ford.

**Frothingham—Sea Fighters from Drake to Farragut.** By Jessie Peabody Frothingham. Scribner. \$1.20.

A comprehensive and interesting account of adventures in the lives of the great naval commanders.

**Gibson—The Social Ladder.** By C. D. Gibson. Russell. \$5.00.

Mr. Gibson's annual book of drawings; the one of the present year, "The Social Ladder," is the best we have had from him for some time. Mr. Gibson's mastery of pen and ink increases with the years, and the present book is noted for its delightful drawings as well as the amusing social satire it contains.

**Gilman—The New International Encyclopædia.** Edited by D. C. Gilman and others. Dodd, Mead & Co. \$4.00 per vol.

"The New International Encyclopædia," of which three volumes are now published, is to be complete in seventeen volumes of about 850 pages each. Of every new encyclopædia, the reading public, before purchasing, demands that it shall show a gain over all of its predecessors. This demand the "New International" seems to meet. It has, perhaps, double the number of titles of any other American encyclopædia, nearly double the amount of additional space, and a far more costly system of illustrations. It has furthermore a scientific subdivision of titles peculiarly suited to the present day. In this last respect, indeed, "The New International" is unique, and is rivalled in the encyclopædia world only by the monumental work of the German, Brockhaus. Contrary to the policy of the old "Britannica," but in agreement with the policy of the revised "Britannica" now in preparation, "The New International," by the great profusion of its titles, presents every fact desired by the reader without requiring him to wade through a long descriptive article; but only the facts wanted appear and those immediately.

Every advance since 1890 or before has been incorporated in this work, whether in psychology, in education, in historical research, in chemistry, in higher criticism, or in any other subject. Especially do the publishers emphasize the fact that "The New In-

ternational" is no new edition, revision, or an old work in any form, but is entirely a new work in every legitimate sense of the word. The editors are Daniel Coit Gilman, L.H.D., President Emeritus Johns Hopkins University and President Carnegie Institution, Washington; Harry Thurston Peck, Ph.D., L.H.D., Professor Columbia University; and Frank Moore Colby, M.A., formerly Professor Economics, New York University.

**Goldsmith—The Deserted Village.** By Oliver Goldsmith. Harper. \$3.00.

Mr. Edwin A. Abbey's illustrations are the feature of this attractive gift-book.

**Hunt—The Old Court Suburb.** By J. H. Leigh Hunt. Lippincott. 2 vols. \$12.50.

One of the satisfactory gift-books of the year is "The Old Court Suburb." It is fully illustrated, and well illustrated. It includes an introductory preface by Austin Dobson.

**Iles—Little Masterpieces of Science.** By Geo. Iles. Doubleday, Page & Co.

This collection of six little books containing various scientific matters is well chosen, and is adequately edited.

**Jordan—Evermann—American Food and Game Fishes.** By David Starr Jordan and Barton Y. Evermann. Doubleday, Page & Co. \$4.00.

An exhaustive account of the food and game fishes which are found in American waters. Fully illustrated.

**Keyser—Birds of the Rockies.** By Leander Keyser. McClurg. \$3.00.

The many people in this country at present interested in the study of birds and their habits and ways will undoubtedly find pleasure in this book, which is handsomely illustrated by accurate colored plates, as well as by numerous black-and-white pictures. The descriptions of the birds and their ways are painstaking, without being perfunctory.

**Laughlin—Stories of Author's Loves.** By Clara E. Laughlin. Lippincott. 2 vols.

If such books must be made, it is well that so conscientious a worker as Miss Laughlin should make them. All the world loves a lover, be he among the living or the dead.

**Long—School of the Woods.** Some Life Studies of Animal Instincts and Animal Training. By William J. Long. Ginn & Co. 50 cts.

The sub-title of this book tells its contents. Mr. Long maintains that not instinct is the secret of wild animals' skill and cunning, but a long education given by the parents. Perhaps he is wrong; but to us his opinions seem very strong, and certainly their expression, illustration, and development make good reading. His wild animals are not transmogrified men. In other words, Mr. Long is refreshingly free from the vice of writers on animal life, the pathetic fallacy. This book should be put in the hands of every young person.



**Lover—Complete Works.** Novels, Irish Legends, Plays, and Poems. By Samuel Lover. Little, Brown & Co. 6 vols. \$9.00.

The growing interest taken in Irish authors and Irish literature makes this a timely moment for the publication of a new edition of Lover. The binding of the books is simple but attractive.

**Machray—The Night Side of London.** By Robert Machray. Lippincott. \$2.50.

With the author as our courier, and Mr. Tom Browne as our link-boy, we are invited to inspect an amazing travesty—no less than a Midnight London in large part resting on the unsavory tripod of courtesans, coffee-stalls, and crime. By the declaration that his apocrypha is as comprehensive as was designed, Mr. Machray disarms comment on the errors of omission, noting with serene complacency non-descriptions of the night-sides of a newspaper-office, of Chinese opium dens in the East End, and of St. Martins Le Grand. To the volatile young man-about-town, merely out to see the Show, don't che' know, these were doubtless uninterestin' matters. So likewise may have been such small-hour spectacles as the Covent Garden, the Smithfield Markets, and a dozen other phenomena we could enumerate offhand—phenomena whereon even George Stevens was not ashamed to train his golden pen, but which, to appearances, entirely escaped the notice of the present chronicler. Possibly the head and front of the author's offending here lies in the absence of any faintest record of the Thames by night, for which dereliction the excuse advanced is delicious, but, remembering the writer, was just as well. The sins of commission are even more notorious. The style and arrangement are glaringly amateurish, the views shallow and cheaply cynical, the atmosphere too often un-deodorized, vulgar, and frankly suggestive, with the prurient sapientism of the sophisticated schoolboy. Meanwhile—not to over-write a worthless theme—the circulation of Midnight London awaits its journalistic Harvey.

**McKenzie—Voyages to the Arctic.** By Alex. McKenzie. New Amsterdam Co. \$2.00.

The present rather unusual interest in Arctic exploration presupposes a public to welcome the republication of these interesting voyages.

**Mowbray—A Journey to Nature.** By J. P. Mowbray. Doubleday, Page & Co. \$3.50.

A new and fully illustrated edition of a popular book.

**Parsons—According to Season.** Frances Theodora Parsons. Scribner. \$1.75.

In an entertaining preface the author hints that "According to Season" is intended for those who are ignorant of flowers, as well as for flower lovers who, like the charity boy confronted with the alphabet, have "always known the little beggars by sight, but can't tell their names." The book is illustrated

with colored plates, most of them excellent and well indexed. The index has cross references to "How to Know the Wild Flowers," by the same author.

**Patrick—Chambers's Cyclopædia of English Literature.** New edition by David Patrick. 3 vols. \$5.00 each.

Two volumes of the new and enlarged edition of this important work have been published. The cyclopædia has been entirely rewritten, and the plan of the original arrangement has been remodelled on more convenient lines.

**Peer—Across Country with Horse and Hound.** By Frank Sherman Peer. Scribner. \$3.00.

This imposing-looking book is an exhaustive work on everything to do with across-country hunting. It includes advice to the huntsman, information about hunters and hounds, as well as many other details dealing with this exciting sport.

**Reinsch—Colonial Government.** By Paul S. Reinsch. Macmillan. \$1.25.

The events following in the wake of the Spanish war have directed the attention of the American public to colonial questions, and this fact has in turn produced a flood of books on colonies. Among these books, that of Reinsch on "World Politics" occupies a deservedly high place. To this excellent volume he now adds a companion on colonial government. It is not a work of "producted scholarship," rather a popular handbook, containing in readable form those facts which will enable the general reader to get a broad and clear survey of the entire field. Professor Reinsch has his subject well in hand; his raw material has been well digested and excellently arranged. In fact, the book can be recommended most highly to all interested in this most vital of political questions.

**Remington—Wister—Done in the Open.** Drawings by Frederic Remington. With an introduction and verses by Owen Wister. Collier & Son. \$5.00.

This handsome folio should be a part of every American household, for it chronicles with pen and pencil, truth and picturesqueness, a people who are rapidly passing out of American life. Not only the Indian but the cowboy is set forth in this book as he really is, for both Mr. Remington and Mr. Wister know them in their native wilds, in their habit as they lived. When they are gone, and they are fast going, this book will keep their memory green.

**Walsh—The History of John De Castro and his Brother Bat, commonly called "Old Crab."** The merry matter written by John Mathers, and the grave by a solid gentleman, with an Introduction by William S. Walsh. 2 vols. Irwin Press.

"The History of John De Castro," was issued originally in London in 1815, and it was as

speedily reissued in America. It is considered by Mr. Walsh, the introducer of this handsome edition as "the finest specimen of Rabelaisian humor ever produced in a country that has given birth to many imitators of the Gargantuan Frenchman."

**Wormeley—Journays with Dumas.** By Katharine Prescott Wormeley. Little, Brown & Co. \$1.25.

Miss Wormeley has had the pleasant idea of translating into English those charming Journays of Dumas with which French readers have been long familiar.

## POETRY AND VERSE

**Browning—Sonnets from the Portuguese.** By Elizabeth Barrett Browning. Putnam. \$2.00.

One of the most beautifully decorated of holiday books. The designs are the work of Miss Margaret Armstrong.

**Coleridge—Poetical Works of Lord Byron.** Edited by Ernest Hartley Coleridge. Vol. V. Imported by Scribners. \$2.00.

This volume, the last but one of the edition, includes "Sardanapalus," "The Two Foscari," "Cain," "Heaven and Earth," "Werner," "The Deformed Transformed," "The Age of Bronze," and "The Island." All these, with the exception of "Cain," which many persons have read, are little more than names to the present generation, as indeed to the preceding one. They are all dramas except the two last in the list, and all were more or less admired in their day, even by such critics as Goethe, Lamartine, and Scott. Whether they will ever experience a revival in public favor is doubtful, though, as Mr. Coleridge says, they all contain lines and passages of unquestionable beauty and distinction. The exhaustive notes and comments of this edition certainly add to their intelligibility and interest for the curious reader. The illustrations of the volume include another portrait of Byron (from an oil painting by W. E. West), and portraits of Goethe, Georgiana Duchess of Devonshire, and Mary Wollstonecraft Shelley.

**Leland-Prince—Kulócskap the Master, and other Algonkin Poems.** Metrically translated by Charles Godfrey Leland and John Dyneley Prince. Funk & Wagnalls. \$2.00.

This book is a collection of metrically translated Indian legends. It is a valuable addition to the rather scanty collection of the Indian legends of New England. The dignity of the book is marred by imitation Indian drawings on imitation birch bark.

## SHAKESPEARIANA

**Lounsbury—(2) Shakespeare as a Dramatic Artist.** By Thos. R. Lounsbury, L.H.D., LL.D., Professor of English. Scribner. \$3.00.

Professor Lounsbury's book is intended to treat of "a field of Shakespearian research which, though frequently entered, has never been thoroughly explored," or the story of which has never been fully told—particularly the "controversies affecting the name and

work of the dramatist, which have never been made the subject of detailed recital." The work will require several volumes, but each will be complete in itself and entirely independent of the others. The scope of the present volume is indicated by the titles of the ten chapters. All are discussed with great learning, judgment, and taste. The history of each is summarized with equal thoroughness and skill; the disputed questions are clearly and fairly set forth, and judiciously considered; and, in the end, the true position of Shakespeare as a great moral teacher, both with regard to "poetic justice" and the higher law of "the moral government of the universe," is admirably stated.

**Macmillan—Julius Cæsar.** Edited by Michael Macmillan. Bowen-Merrill Co. \$1.25.

This new volume of the "Dowden" edition of Shakespeare has been edited on the same plan as its predecessors, with an historical and critical introduction, a carefully prepared text, and a double set of notes, textual or "variorum," and explanatory. It fills a gap between the ordinary annotated editions and the monumental "New Variorum" of Dr. Furness. If any fault can be found with it, we think it is in the explanatory notes, some of which are perhaps too elementary for the class of readers and students for whom the work is intended. In this respect it differs somewhat from the earlier volumes.

**Wadsworth—Shakespeare and Prayer.** By Mary A. Wadsworth. Welch & Co. 50 cts.

In this book, dedicated to the Club Women of Illinois, Miss Wadsworth, who is an excellent Shakespearian teacher and lecturer, has collected and commented upon the many references to prayer in the works of the dramatist, her aim being to show that "reverence for truth and the Author of all truth is the secret of Shakespeare's great and greatly increasing power." The book is elegantly printed and illustrated.

## TRAVEL

**Babcock—Letters from Egypt and Palestine.** By Maltbie D. Babcock. Scribner, \$1.00.

These letters were written during a tour last year by the late minister of the "Brick Church" in New York, to be read at the meetings of the Men's Association held during his absence. They are now printed at the request of those who heard them and others who heard about them. They are copiously illustrated from photographs taken during the tour.

**Grove—Seventy-One Days' Camping in Morocco.** By Lady Grove. Longmans, Green & Co. \$2.25.

There is little in this book and little to say about it. The critic is disarmed by the author's acknowledgment of its "limited interest." It is a short account of an uneventful journey in Morocco.

**Honeyman—Bright Days in Merrie England.** Four-in-hand Journays. By A. Vandoren Honeyman. Honeyman & Co. \$1.50.

This discursive account of coaching in

England would make several creditable guide-books, and a good-sized volume of personal observations besides. To avoid literary indigestion, a chapter should be taken at a time. Many may be able thus to enjoy and profit by these copious notes of an industrious traveller, who took sight-seeing leisurely and seriously, and was accompanied by many good photographers. There are some sweeping assertions and trite remarks, but there is much information and there are few inaccuracies. Millais, of course, was not a "famous French artist."

**Southey—Journal of a Tour in the Netherlands.** By Robert Southey. Houghton, Mifflin & Co. \$5.00.

The announcement "from a hitherto unpublished manuscript of Robert Southey," piques one's literary curiosity. This work, "The Journal of a Tour in the Netherlands," remained in the hands of the Southey family until, in 1864, it was bought by a noted collector. The paper and printing of the book deserve mention.

**Tompkins—Highways and Byways of Hertfordshire.** By Herbert W. Tompkins. Illustrated by Frederick L. Griggs. Macmillan. \$2.00.

Although dealing with a district in which there are few places of historical or literary fame except St. Alban's, the book is not inferior in interest to its predecessors in the popular "Highways and Byways" series. The illustrations are copious and good.

**Walker—Ocean to Ocean: An Account, Personal and Historical, of Nicaragua and its People.** By J. W. G. Walker, U. S. N. McClurg. \$1.25.

This is a timely book, and an excellent one withal. The history of Nicaragua is concisely told, together with its diplomatic relations in these latter years. The geography of the country and the physical considerations affecting the proposed canal are well described. An account of canal projects, past and present, follows; and the author then describes his journey of exploration through the region. An interesting chapter deals with William Walker of "filibuster" fame, who was no relative of the author. An appendix gives the text of the Clayton-Bulwer treaty, and of the treaty of 1901 which takes its place. Maps of the canal belt and of the location of the proposed canal, showing its variation from former plans, are added, with thirteen full-page illustrations of the country and the author's journey from original photographs.

## Holiday Books for the Young

**ALCOTT—Little Women.** By LOUISA M. ALCOTT. Illustrated by Alice Barber Stephens. Little, Brown & Co., \$1.50.

**ANDREWS—Seven Little Sisters.** By JANE ANDREWS. Ginn & Co.

**BROWN—A Pocketful of Posies.** By ABBIE FARWELL BROWN. Houghton, Mifflin & Co., \$1.00.

**BYRNE—Roy and Rosyrocks.** By MARY AGNES BYRNE. Saalfield Publishing Co., \$0.60.

**CARRYL—Grimm Tales Made Gay.** By GUY WETMORE CARRYL. With pictures by Albert Levering. Houghton, Mifflin & Co., \$1.50.

**CHAMBERS—Outdoorland.** By ROBERT W. CHAMBERS. Illustrated in color by Reginald Birch. Harper.

**CHATTERBOX.** DANA. Estes. \$0.90.

**CLARK—The Life and Adventures of Santa Claus.** By MARY COWLES CLARK. Illustrated by L. Frank Baum. Bowen-Merrill Co.

**DEMING—Red Folk and Wild.** By THERESE O. DEMING. Full-page color plates together with black and white illustrations by Edwin Willard Deming. Stokes.

**DICKERSON—Mary Had a Little Lamb: the True Story.** By FANNIE A. DICKERSON. Stokes.

**FALLS—Mishaps of an Automobilist.** By DE WITT CLINTON FALLS. Stokes.

**FARMILOE—Young George: His Life. Told and Drawn by EDITH FARMILOE.** Stokes.

**HARRISON—Prince Silverwings, and Other**

**Fairy Tales.** By EDITH OGDEN HARRISON. Illustrations in color and other drawings by Lucy Fuller Perkins. McClurg.

**LONG—School of the Woods.** By WILLIAM J. LONG. Illustrated by Charles Copeland. \$1.50.

**MAY—Animal Life in Rhymes and Jingles.** By ELIZABETH MAY. Saalfield Publishing Co., \$1.25.

**MONTGOMERY—Billy Whiskers: The Autobiography of a Goat.** By FRANCES TREGO MONTGOMERY. Saalfield Publishing Co., \$1.00.

**MOORE—The Night Before Christmas.** By CLEMENT C. MOORE. Made into a book and illustrated by W. W. Denslow. Dillingham, \$1.50.

**ORCUTT—The Princess Kallisto and Other Tales of Fairies.** By M. ORCUTT. Illustrated in color by Harriette Amsden. Little, Brown & Co.

**PYLE—Careless Jane, and Other Tales.** By KATHERINE PYLE. Dutton, 75 cents.

**SMITH—The Lovable Tales of Josie and Joe.** By GERTRUDE SMITH. Harper, \$1.30.

**UPTON—The Golliwogs' Airship.** By FLORENCE R. UPTON. Verses by Bertha Upton. Longmans.

**WALLACE—The First Christmas.** By LEW WALLACE. Illustrated from drawings by William Martin Johnson. Harper.

**WELLS—The Pete and Polly Stories.** By CAROLYN WELLS. Illustrated by F. Y. Cory. McClurg.

# The Critic

VOL. XLI. JULY-DECEMBER, 1902

## INDEX

### A

Adams, Charles F., *Lee at Appomattox*, 480  
Addams, Jane, *Democracy and Social Ethics*, 282 in-  
dustrial museum, 308  
Affirmative Intellect, Ferguson, 185  
Aldrich, Thomas B., portrait and note, 388; *A Sea Turn*,  
379  
Alexander, Mrs., portrait and note, 299  
Aliens, Wright, 376  
Altdorfer, A., Engravings, 87  
Altschuler, J. A., *My Captive*, 373  
Amber, Miles, Wistons, 276  
American Citizenship, Brewer, 376  
American vs. English Manners, 388  
American Humor and Bret Harte, Chesterton, 170  
American Immortals, Eggleston, 372  
American Invasion of England, 310  
American Law, Two Centuries' Growth of, 186  
American Masters of Painting, Caffin, 87  
Americanization of the World, Stead, 377  
Amici, Edmondo de, portrait, 102; sketch, 105  
Amor Victor, Kenyon, 279  
Angelot, Price, 280  
Animal A. B. C., Neilson, 185  
Anticipations, Wells, 479  
Apartment Houses, Names of, 388  
Aphrodite, Gifford, 183  
Architectural Annual, Kelsey, 370  
Armstrong, Le Roy, Outlaws, 478  
Art, English, at a Standstill, 114  
Arthur, Richard, *Odysseus and Calypso*, 481  
Arts and Crafts Movement, Triggs, 370  
Arts, Lea, 274  
Assassins, Meakin, 375  
Assila, Carmen de, portrait, 397; sketch, Cornbau, 433  
At Last (poem), 397  
Auringer, O. C., sonnet on Eggleston, 332  
Austin Alfred, *Tale of True Love*, 283  
Austin, Mary S., Philip Freneau, 87  
Authors of Our Day in their Homes, Halsey, 90  
Avebury, Lord, *Scenery of England*, 187

### B

Babcock, M. D., *Letters from Egypt*, 589  
Bacon, A. M., *Japanese Girls and Women*, 586  
Bacon, Edgar M., *Literary Associations of the Hudson*,  
311  
Bacon, Francis, *Our Shakespeare*; *Bacon and Shake-  
speare Parallels*, Reed, 482  
Bagot, R., *The Just and the Unjust*, 579  
Bagot, Mrs. Charles, *Links with the Past*, 87  
Bailey, Philip J., note, 302; portrait, 303; sketch, Gosse,  
456  
Baldwin, Aaron D., *Gospel of Judas Iscariot*, 90  
Balfour, Arthur J., portrait and note, 293  
Ballagh, James C., *History of Slavery in Virginia*, 480  
Balzac, H. de, as a playwright, Littlefield, 246; carica-  
ture, 255; *Napoleon of the People*, 374  
Bangs, J. K., *Bikey the Skycycle*, 585  
Banks, Elizabeth, note, 394, 474  
Banks, Nancy H., *Oldfield*, 277  
Barlow, Joel, 337  
Barr, Robert, *Prince of Good Fellows*, 373  
Barrie, J. M., correspondence, 401, 402  
Basis of Social Relations, Brinton, 480  
Battleground, Glasgow, 279  
Beard, L. and A., *What a Girl can Make and Do*, 586  
Beardsley, Aubrey, *Art of*, 401  
Beardsley's art, note on literary element in, Gallatin, 561  
Bell, Lillian, portrait and note, 392  
Belloc, Hilaire, *Robespierre*, 361

Benjamin Constant, 175  
Benson, E. F., *Scarlet and Hyacinth*, 277  
Bentson, Th., *Recent Interview with Tolstoy*, 571  
Bernstein, H., *In the Gates of Israel*, 579  
Bible Lessons, Haven, 185  
Birdsall, K. N., *Jack of All Trades*, 585  
Birrell, A., *William Hazlitt*, 578  
Bishop's Move, Hobbes, 116  
Blackmore, R. D., memorial, 3  
Blake, William, Engravings, 87  
Blazed Trail, White, 281  
Bleeker, Eliza S., 240  
Blood Tax, Gerard, 17  
Boardman, George D., *Our Risen King's Forty Days*, 283  
Boer Fight for Freedom, Davitt, 281  
Bohemianism vs. Good Work, 77  
Boito, Arrigo, 100  
Bok, Edward, *On Reviewing*, 450  
Bolton, Sarah, *Famous Artists*, 576  
Bolton, S. K., *Our Devoted Friend the Dog*, 586  
Bonheur, Rosa, *Letters*, 360  
Book Reviewing, Publishers' Views on, Goodwin, 117;  
Views of Reviewers on, Goodwin, 446  
Books, extra-illustrated, 4, 5  
Books for Girls, 80  
Books, Popular, Library Reports on, 92, 188, 284, 380, 484  
Books of To-Day and To-Morrow, Pendenys, 84, 271, 473  
Borgia, House of, Corvo, 88  
Boston, Library, of To-day, Winslow, 477  
Bourget, Paul, Monica, 373  
Bourne, H. E., *The Teaching of History and Civics*, 585  
Brady, Cyrus T., *Hohenzollern*, 277  
Brainerd, C., and E. W., *New England Society Orations*,  
370  
Bramble Brae, Bridges, 91  
Breakspeare, E. J., Mozart, 578  
Brewer, David J., *American Citizenship*, 376  
Bride's Book, Cook, 90  
Bridges, Robert, *Bramble Brae*, 91  
Briers of Wild Rose, Gurney, 481  
Brinton, Christian, on Giovanni Segantini, 491  
Brinton, Daniel G., *Basis of Social Relations*, 480  
Brinton, Elliott, Farmer, 479  
Broad Sheet, 297  
Brook Book, Miller, 377  
Brooke, Stopford A., *Browning's Treatment of Nature*, 69  
Brooks, Geraldine, *Dames and Daughters of Colonial  
Days, and of Young Republic*, 478  
Brown, Abby F., *Lonesome Doll*, 185; *In the Days of  
Giants*, 585  
Brown, George D., 300  
Brown, F. (Brown and H. C. Potter), *The Bible  
for Children*, 585  
Browning, E. B., *Sonnets from the Portuguese*, 589  
Browning's Treatment of Nature, Brooke, 69  
Bryant's Berkshire Home, 37  
Bullen, Frank T., *Deep Sea Plunderings*, 277  
Burgess, John W., sketch, 8  
Burne-Jones, Sir E., *Pictures of Romance*, 576  
Burnett, Frances H., *Methods of Lady Walden*, 89  
Burr, Aaron, portrait, 240; True, Todd, 478  
Burrow, Charles K., *Patricia of the Hills*, 277  
Butler, William A., portrait and note, 302  
Byrd, W., *The Writings of*, 586  
Byron, Lord, *Poetical Works of*, 589

### C

Cable, G. W., *Bylaw Hill*, 580  
Cæsar and Cleopatra, Shaw, 9, 10  
Caffin, C. H., *American Masters of Painting*, 87  
Cain, H., *Eternal City, dramatized*, 388  
Calzado, A., 368



- Campbell, J. G. D., *Siam in the Twentieth Century*, 283  
 Captain Jinks, Crosby, 373  
 Captain of the Gray Horse Troop, Garl and, 278  
 Carducci, Giosu , portrait, 100; sketch, 99  
 Carey, Wymond, *Monsieur Martin*, 373  
 Carman, Bliss, *Poetry Criticised*, 308  
 Carmichael, M., *Life of Walshe*, 371  
 Carnegie, Andrew, *Empire of Business*, 376, and royalty, 403  
 Carroll, L., *Through a Looking-Glass*, 585  
 Cary, Elisabeth L., *William Morris in the Making*, 195  
 Cary, E. L., *William Morris*, 578  
 Castelar, Emilio, *Letters*, 368  
 Castle Craneycrow, McCutcheon, 479  
 Castles in Spain, Sackville-Stoner, 378  
 Catermole, Evelyn, portrait, 104; note, 106  
 Chaillu, F. du, *King Momb *, 585  
 Chambers, Julius, *Destiny of Doris*, 89  
 Champlain, Samuel de, *Life, Sedgwick*, 478  
 Charles, Frances, *In the Country God Forgot*, 478  
 Chartres, *Story of, Headlam*, 376  
 Chase, W. M., note, 113  
 Chatfield-Taylor, Hobart, *Crimson Wing*, 396  
 Cheney, John V., *Lyrics*, 187  
 Chesterton, G. K., on *American Humor and Bret Harte*, 179  
 Chiarini, G., 103  
 Chinese Literature, Giles, 371  
 Christie, Richard C., *Essays and Papers*, 370  
 Churchill, W., *The Crisis*, 580  
 City, the, by Malone, 527  
 Clapp, Henry A., portrait and note, 7; *Reminiscences*, 128  
 Claybornes, Sage, 375  
 Clemens, S. L., *Double-Barrelled Detective Story*, 479  
 Clifford, Mrs. W. K., *Long Duel*, 183  
 Clodd, Edward, *Life of Huxley*, 276  
 Cole, Samuel V., *Go, Read in the Book of the Hills*, poem, 513  
 Coleman, A. I. du P., *Thermidor and Waterloo*, 360  
 Coleridge, E. H., *Poetical Works of Byron*, 589  
 College Education, 178, 363  
 Collingwood, W. G., *Lake Counties*, 377; *Life of Ruskin*, 183  
 Coloniala, French, 278  
 Color Problems, Vanderpoel, 370  
 Colquhoun, Archibald R., *Mastery of the Pacific*, 282  
 Comenius-Lutsoz, J. A. K., *The Labyrinth of the World*, 578  
 Confessions of Match-Making Mother, Davidson, 373  
 Confessions of a Wife, 214  
 Conrad, J., *Typhoon*, 580  
 Constant, Benjamin, 175  
 Corbin, John, portrait and note, 13  
 Corelli, M., *A Christmas Greeting*, 586; *Temporal Power*, 580  
 Corneau, Grace, on *Carmen d'Assilva*, 433  
 Coronation of Edward VII., 84; *Ode, Watt*, 19  
 Corvo, Frederick Baron, *Chronicles of House of Borgia*, 88  
 Coulevain, Pierre de, *Eve Triumphant*, 89  
 Country Mouse, Law, 390  
 Cowden Clarke, Mary, *Letters to an Enthusiast*, 274  
 Cox, J., *Home Thoughts*, 587  
 Craftsman's Guild, *Illuminated Books*, 576  
 Craig, W. J., *King Lear*, 482  
 Crane, R., *Newton*, note, 17  
 Crane, Walter, *Line and Form*, 476  
 Creelman, J., *Eagle Blood*, 580  
*Crimson Wing*, Chatfield-Taylor, 396  
 Crockett, S. R., *Dark o' the Moon*, 373  
 Crosby, Ernest, *Captain Jinks*, 373  
 Crosland, T. W. H., portrait, 294  
 Crosman, Henrietta, in "*Sword of King*," 396  
 Cult of Chiffon, Fritchard, 271  
 Culture courses, 364  
 Cushman, Frank H., *Zu'li Folk-Tales*, 481  
 Cuyler, Rev. T. L., *Recollections*, 576  
 Cyrano de Bergerac, suit, 3

## D

- Dabney, J. P., *Musical Basis of Verse*, 378  
 Dale, A., *A Girl Who Wrote*, 580  
 Dale, N. H., *Famous Composers*, 578  
 Dallis, Colonna M., *Sketches of Great Painters*, 576  
 Dames and Daughters of Colonial Days, and of Young Republic, Brooks, 478  
 D'Annunzio, Gabriele, portrait, 98; sketch, 103  
 Dante, *Divine Comedy*, Norton, 275; Wright, 478  
 Dark o' the Moon, Crockett, 373  
 Dankam, J. D., *Whom the Gods Destroyed*, 580  
 Datchet, Charles, *Morchester*, 277  
 Davidson, A. F., *Alexandre Dumas's Life and Works*, 578

- Davidson, Lillias C., *Confessions of a Match-Making Mother*, 373  
 Davis, Richard H., *In the Fog*, 478  
 Davitt, Michael, *Boer Fight for Freedom*, 281  
 Deep Sea Plunderings, Bullen, 277  
 Democracy and Social Ethics, Addams, 282  
 Derelict, Hyne, 185  
 Desert and Town, Foote, 278  
 De Sila, Nicastus, 46  
 Destiny of Doris, Chambers, 89  
 Devereux, Mary, *Up and Down the Sands of Gold*, 183  
 De Windt, Harry, *Finland as It Is*, 91  
 Dickens, Charles, anniversary, 115; *Reminiscences*, 442  
 Dieulafoy, Mme., 211  
 Disclosures of the Unattached, Mowbray, 27  
 Dithmar, E. A., 300  
 Dix, B. M. (and Harper, C. A.), *The Beau's Comedy*, 581  
 Dobson, Austin, note, 16; *pension*, 292; portrait, 292  
 Doris Kingsley, Rayner, 184  
 Dorothy South, Eggleston, 278  
 Double-Barrelled Detective Story, Clemens, 479  
 Doyle, Conan, *Hound of Baskervilles*, 479  
 Doyle in a dozen languages, 115  
 Drama, American, 79  
 Dudeney, Mrs. Henry, *Spindle and Plough*, 374  
 Dumas the elder, caricatures, 210, 211; portrait, 61; sketch, Gribble, 61  
 Duse and D'Annunzio, Towse on, 574  
 Duse, Eleonora, portraits, 417, 410-424; sketch, Littlefield, 418; D'Annunzioed, 210

## E

- Earle, Alice M., *Old-Time Gardens*, 185  
 Edward VII., *Ode on Coronation of, Watt*, 19  
 Edwards, Owen M., *Wales*, 281  
 Eggleston, Edward, note, 300; portrait, 301; memorial sonnet, Auringer, 332  
 Eggleston, George C., *American Immortals*, 372; Dorothy South, 278  
 Egypt, *Letters from, Gordon*, 477  
 Elizabeth and her German Garden, author, 291, 387  
 Ellicott, John M., *Life of Winslow*, 276  
 Empire of Business, Carnegie, 376  
 England, *Scenery of, Avebury*, 187  
 English Chronicle Play, Schelling, 371  
 Engravings, Little, Altdorfer and Blake, 87  
 Etching and Engraving, Modern, Holme, 476  
 Eternal City, Caine, dramatized, 388  
 Evangeline, Land of, Mayer, 108  
 Eve Triumphant, Coulevain, 89

## F

- Facts and Comments, Spencer, 275  
 Fallacy about Landscape Artists, Perry on, 542  
 Farm Rhymes, Riley, 91  
 Farmer, James E., *Brinton Elliott*, 479  
 Faure, Lucie, 176  
 Felix-Faure, Lucie, 176  
 Ferguson, Charles, *Affirmative Intellect*, 185  
 Fezensac, Count Robert de M., 540  
 Fiction, *Popular Taste in*, 78, 79  
 Field, Roswell, portrait and note, 392  
 Fighting Bishop, Hopkins, 279  
 Finland as It Is, De Windt, 91  
 Fitch, Clyde, note, 392  
 Fitzgerald, E., *Complete Works*, 576  
 Flower Legends for Children, Murray, 185  
 Flowers, *American Wild, Field-Book of, Mathews*, 282  
 Flynt, Josiah, *Little Brother*, 278  
 Fogazzaro, Antonio, portrait and sketch, 101  
 Foote, Mary H., note, 3; *Desert and Sown*, 278  
 Ford, J. L., *The Story of Du Barry*, 587  
 Ford, Paul L., editor, *House Party*, 89; *Wanted, a Chaperone*, 581  
 Forest Neighbors, Hurlbert, 377  
 Fornaro, Sofia de, *Italian Writers of To-day*, 99  
 Forslund, L., *The Ship of Dreams*, 581  
 Fowler, Harold N., *Ancient Greek Literature*, 274  
 Francesca da Rimini, scenes from, 423, 424  
 Fr  d  rique, Pr  vost, 184  
 French Allen, Coloniala, 278  
 French Man-of-Letters, Fezensac, 540  
 French Revolution and Socialism, Peixotto, 186  
 Freneau, Philip, Austin, 87; portrait and sketch, 239  
 Frothingham, J. P., *Sea Fights*, 587  
 Fry, H. B., *Little Italy*, 87  
 Fulton, Robert, portrait, 340  
 Furniture, Colonial, Lockwood, 370  
 Pyles, Franklin, on an independent theatre, 13

## O

- Gallatin, Albert E., Note on Beardsley's art, 561  
 Garden of a Commuter's Wife, 186  
 Garden-Craft, Sedding, 282  
 Gardena, American, Lowell, 377; European and Japanese, Brown, 376; Old-Time, Barle, 185  
 Garland, Hamlin, Captain of the Gray Horse Troop, 278; on Frank Norris, 537  
 Geoffrey Strong, Richards, 184  
 Gerard, Dorothea, Blood Tax, 17, 581  
 German Lithographs of To-day, C. B. on, 551  
 Giacomo, Giuseppe, 101; portrait, 105  
 Gibbons, William F., Those Black Diamond Men, 278  
 Gibson, C. D., The Social Ladder, 587  
 Gifford, Franklin K., Aphrodite, 183  
 Gilder, Jeannette L., Author at Home, 578  
 Giles, Herbert A., Chinese Literature, 371  
 Gilman, D. C., The New International Encyclopedia, 587  
 Girl of Virginia, Thurston, 280  
 Glasenapp, C. F., Life of Wagner, 372  
 Glasgow, Ellen, Battleground, 270  
 Glovatski, A., The Pharaoh and the Priest, 581  
 God of Things, Whitehouse, 376  
 Godfrey, Elizabeth, Winding Road, 270  
 Godkin, Edwin L., portrait, 2; sketch, 82  
 Godkin, G. S., Monastery of San Marco, 88  
 Godley, Arthur, Ode on a Distant Prospect of Oriel College, 75  
 Goethe on the Campagna, 400  
 Goldsmith, O., The Deserted Village, 587  
 Goodwin, George S., Publishers' views on book reviewing, 117; Reviewers' views, 446  
 Gordon, Lady Duff, Letters from Egypt, 477  
 Gorky, Maxim, Tale, 374  
 Gorren, Aline, review, 58  
 Goschen, G. J., Life, 400  
 Gosse, Edmund, on Philip J. Bailey, 456  
 Government or Human Evolution, Kelly, 186  
 Gower, Ronald S., Joshua Reynolds, 476  
 Graham, K., Dream Days, 581  
 Graham, Winifred, 17  
 Grant, Rev. Percy S., on Mrs. Fiske's Mary of Magdala, 533  
 Gray, William C., Musings, 377  
 Graystone, Nicolla, 375  
 Great White Way, Paine, 184  
 Greek Literature, Ancient, Fowler, 274  
 Greville, Mme. Henry, 174  
 Gribble, Frances, Dumas the elier, 61  
 Gross vs. Rostand, suit, 3  
 Grove, Lady, Hotels as Homes, 353; Seventy-One Days Camping in Morocco, 589  
 Guerrini, Olindo, 103  
 Gurney, Preston, Briers of Will Rose, 481

## H

- Hackett, James K., in Crisis, 6  
 Halsey, Francis W., Authors in their Homes, 90; Extra-Illustrated Books, 4; Our Literary Deluge, 275; reviewing, 449  
 Halstead, Murat, Life of Roosevelt, 478  
 Hamilton, Alexander, portrait, 238  
 Haggood, Norman, Stage in America, 129  
 Harland, Henry, portrait and note, 14  
 Harper's Weekly, changes in, 389  
 Harris, Joel C., Making of a Statesman, 279; Gabriel Tolliver, 581  
 Harrison, Mrs. Carter, portrait and note, 397  
 Harte, Bret, and American humor, 170; Condensed Novels, Openings in the Old Trail, 581, 582  
 Harvey, George, portrait and note, 389  
 Hastings, Gilbert, Siena, 370  
 Hawthorne, N., 510  
 Hawthorne's home, 36  
 Hazlitt, W. C., Shakespeare, 482  
 Headlam, Cecil, Story of Chartres, 376  
 Hearn, L., Kotko, 576  
 Hearts Courageous, Rives, 375  
 Heaven, L. P., Idol of Bronze, 183  
 Helms, Arthur, Spanish Conquest in America, 282  
 Hemstreet, Charles, Literary Landmarks of New York, 41, 158, 238, 333, 427  
 Henley, W. E., Views and Reviews, 476  
 Henry V., Kingsford, 372  
 Hensman, Howard, Life of Cecil Rhodes, 276  
 Henty, G. A., With Kitchener in the Soudan, etc., 585  
 Higgin, Louis, Spanish Life in Town and Country, 379  
 Higginson, H. L., Four Addresses, 376  
 Higher Hysterics, Mowbray, 213  
 Hill, Frederick T., Minority, 270  
 Hinkson, H. A., Poet of Honor, 374  
 Hohenzollern, Brady, 271  
 Holme, Charles, Modern Etching and Engraving, 476

- Holmes, Edmond, Walt Whitman's Poetry, 87  
 Holt, Winifred, sketch, 12  
 Honeyman, A. V., Bright Days in Merrie England, 589  
 Hooker, Katharine, Wayfarers in Italy, 483  
 Hope, Anthony, Pilkerton's Peasage, 15; The Intrusions of Peggy, 582  
 Hopkins, E. W., Yale Centennial Publications, 577  
 Hopkins, Herbert M., Fighting Bishop, 279  
 Horton, G., In Argolis, 582; The Long Straight Road, 582  
 Hotels as Homes, Grove, 353  
 Hound of Baskervilles, Doyle, 479  
 House Party, Ford, 89  
 Household Words, 115  
 Houses, Book of a Hundred, 90  
 Howells, W. D., The Flight of Pony Baber, 582  
 Hoyt, Eleanor, Misdeemeanors of Nancy, 2  
 Hudson, Literary Associations of the, Bacon, 221  
 Hueffer, Ford M., Rossetti, 576  
 Hugh, Bishop of Lincoln, Marson, 88  
 Hugo, V., John Brown, 577  
 Humeke, James, Melomaniacs, 479  
 Hunt, Leigh, portrait, 400; house, 401; The Old Court Suburb, 587  
 Hurlbert, William D., Forest Neighbors, 377  
 Hutten, Baroness von, portrait and note, 398  
 Huxley, Thomas H., Clodd, 276  
 Hyne, Cutcliffe, Derelict, 183

## I

- Idol of Bronze, Heaven, 183  
 Iles, G., Little Masterpieces of Science, 587  
 Imaginary Conversation at Sikbo, 403  
 In the Country God Forgot, Charles, 478  
 In the Fog, Davis, 478  
 In Footsteps of Padres, Stoddard, 483  
 Industrial museum, Addams, 398  
 Ingersoll, Ernest, Wild Life of Orchard and Field, 481  
 Iria, Pinerio, 444  
 Iving, Washington, Sunnyside, 227; portraits, 328, 420, 430; Where he Worked and Wandered, Mapes, 329; in New York, 427-432  
 Italian Life in Town and Country, Villari, 483  
 Italian Writers of To-Day, Fornaro, 99  
 Italy, Wayfarers in, Hooker, 483

## J

- Jack Racer, Somerville, 184  
 Jacobs, W. W., The Lady of the Barge, 582  
 James, Henry, Apotheosis of, Mowbray, 409; Wings of the Dove, 409  
 Japanese drama and actor, Watanna, 231  
 Jefferies, Richard, note, 212  
 Jezebel, McLawa, 280  
 John Bull (paper), 209  
 Johnson, W. H., Recent Literary Biography, 509  
 Jokai, Maurus, Told by the Death's Head, 374  
 Jordan, D. (and Evermann, B. Y.), American Food and Game Fishes, 587  
 Jordan, Elizabeth, Tales of Destiny, 279  
 Josselyn, Charles, True Napoleon, 362  
 Judas Iscariot, Gospel of, Baldwin, 90

## K

- Kate Bonnet, Stockton, 90  
 Kayme, S., Anting-Anting Stories, 582  
 Kelly, Edmond, Government or Human Evolution, 186  
 Kelmscott Chaucer, page from, 200  
 Kelmscott Manor, views, 107, 108, 201  
 Kelsey, Albert, Architectural Annual, 370  
 Kemble, Fanny, portrait, 34  
 Kennan, George, trans. Folk-Tales of Napoleon, 374  
 Kenyon, Orr, Amor Victor, 279  
 Kerley, Charles G., Short Talks with Young Mothers, 481  
 Keyser, L., Birds of the Rockies, 587  
 King, Basil, Let Not Man Put Asunder, 184  
 King, General C., The Iron Brigade, 582  
 King Lear, Craig, 482  
 Kingsford, Charles L., Henry V., 372  
 Kipling, R., Just So Stories, 586  
 Kovalevsky, Maxime, Russian Political Institutions, 377  
 Krüger, Paul, memoirs, 387

## L

- Lady novelists, 17  
 Lafayette letters, 368  
 Lake, William C., Life, Lake, 276  
 Lake Counties, Collingwood, 377  
 Lang, A., The Book of Romance, 577; James VI. and the Gowrie Mystery, 185  
 Lara, Contessa, portrait, 104; note, 106  
 Latin Quarter, Real, Smith, 186

Laughlin, C., *Stories of Author's Loves*, 587  
 Law, Arthur, note, 390  
 Lee at Appomattox, etc., Adams, 450  
 Lee, Gerald S., *Topical Point of View*, 414  
 Lee, Sidney, *Shakespeare First Folio*, 16  
 Le Gallienne, Richard, on reviewing, 450  
 Legge, Arthur, *Masque of Shadows*, 187  
 Leighton, R., *The Boys of Waveney*, 586  
 Leland, C. G. (and Prince, J. D.), *Kulöcskap, the Master*, 589  
 Lenox and Berkshire Highlands, Mallory, 377  
 Lenox in Literature, Mallory, 31  
 Le Roux, Hugues, 176  
 Let Not Man Put Asunder, King, 184  
 Letters and Reminiscences from last Century, 314, 439  
 Letters to an Enthusiast, Cowden-Clarke, 274  
 Lewis, Alfred H., *Wolfville Days*, 37  
 Liljencrantz, Othello, *Thrill of Life the Lucky*, 89  
 Lily of France, Mason, 184  
 Lincoln, Bishop of, Hugh, Marson, 88  
 Line and Form, Crane, 476  
 Links with the Past, Bagot, 87  
 Linn, W. A., *Rob and His Gun*, 586  
 Lippincott, Martha S., *Visions of Life*, 187  
 Literature as a Cult, 267  
 Literary Aspirant Again, London, 217  
 Lithographs, German, of To-day, C. B. on, 551  
 Little Brother, Flynt, 278  
 Little Italy, Fry, 87  
 Little Memoirs of Nineteenth Century, Paston, 477  
 Littlefield, Walter, *Balsac as a playwright*, 246; *Eleonora Duse*, 418; *Émile Zola*, 405  
 Lockhart, J. G., *Memoirs of the Life of Sir W. Scott*, 578  
 Lockwood, Luke V., *Colonial Furniture*, 370  
 Lomonosov, Mikhael, portrait, 11  
 London, Jack, *Again the Literary Aspirant*, 217; *A Daughter of the Snows, Children of the Frost*, 582, 583  
 Lonesome Doll, Brown, 185  
 Longfellow, H. W., 511  
 Long, John L., *Naughty Nan*, 374  
 Long Duel, Clifford, 183  
 Longfellow's wife, home of, 35  
 Long, W. J., *School of the Woods*, 587  
 Lorimer, H., *Letters from a Self-made Man*, 577  
 Lounger in London and Paris, 113, 209  
 Lounsbury, T. R., *Shakespeare as a Dramatic Artist*, 589  
 Lover, S., *Complete Works*, 588  
 Lover's Guide, Devereux, 474  
 Lovett, R., *John Chalmers*, 579  
 Lowell, J. R., *Early Prose Writings*, 577  
 Luke Delmege, Sheehan, 90  
 Lyall, Sir Alfred Tennyson, 579

## M

Mabie, Hamilton W., *Parables of Life*, 275  
 McCall, S. W., *Daniel Webster*, 379  
 Macdonnell, Ann, *Sons of Francis*, 585  
 Machray, R., *The Night Side of London*, 588  
 McCutcheon, George B., *Castle Cranecrown*, 470  
 McElrath, Frances, portrait and note, 8; *Rustler*, 8, 280  
 McKenzie, A., *Voyages to the Arctic*, 588  
 McLane, Mary, 7  
 McLawa, Lafayette, *Jesabel*, 280  
 Macmillan, M., *Julius Caesar*, 589  
 McSpadden, J. W., *Shakespearean Synopses*, 482  
 Maeterlinck, Maurice, *Sister Beatrice, Ardiane, Barbe Bleue*, 275; *Monna Vanna*, 294; *Songs by*, 543  
 Magic Wheel, Winter, 281  
 Making of a Statesman, Harris, 279  
 Mallory, R. De Witt, *Lenox in Literature*, 31; *Lenox and Berkshire Highlands*, 377  
 Malone, Walter, *The City*, poem, 527  
 Marbury, Elizabeth, 212  
 Marchmont, Arthur W., *Sarita the Carlist*, 375  
 Marson, Charles L., Hugh, Bishop of Lincoln, 88  
 Martin, Elizabeth C., letter, 401  
 Martin, G. M., *Emmy Lou*, 583  
 Mary of Magdala, Rev. P. S. Grant on, 533  
 Mascagni, Pietro, portrait, 195; sketch, Centanini, 468  
 Mason, Caroline A., *Lily of France*, 184  
 Master of Caxton, Brooks, 277  
 Mastery of the Pacific, Colquhoun, 282  
 Mathews, F. S., *Field-Book of American Wild Flowers*, 282  
 Maurice, Arthur B., on reviewing, 454  
 Mayer, Mary J., *Land of Evangeline*, 108  
 Mazzoni, C., 103  
 Meakin, N. M., *Assassins*, 375  
 Melomaniacs, Huneker, 479  
 Men and Memories, Young, 372  
 Méréjkowski, Dmitri, study of Tolstoy, 398

Merrick, Caroline E., *Old Times in Dixie Land*, 186  
 Merton Abbey Works, 203, 204  
 Metcalfe, C., *Fame for a Woman*, 583  
 Methods of Lady Walderhurst, Burnett, 89  
 Miller, Mary R., *Brook Book*, 377  
 Minority, Hill, 279  
 Misdemeanors of Nancy, Hoyt, 27  
 Mrs. Jack, Furnias, 290  
 Monica, etc., Bourget, 373  
 Monna Vanna, Maeterlinck, 294  
 Monroe, Lucy, review of "Virginian," 358  
 Monsieus Martin, Carey, 373  
 Morchester, Datchet, 277  
 Morgan, Anna, portrait and note, 9; pupils, 9, 10  
 Morris, Clara, *Pastboard Crown*, 125; *Stage Confidences*, 577  
 Morris, George P., home of, 227  
 Morris, William, in the Making, Cary, 105; portrait, 194  
 Morris, Mrs. William, portrait, 199  
 Morrison, A., *The Hole in the Wall*, 583  
 Mothers, Young, *Short Talks with, Kerley*, 481  
 Mowbray, J. P., reviews: *Apotheosis of Henry James*, 409; *Disclosures of Unattached*, 27; *Higher Hysterics*, 213; *New Pagan Lilt*, 308; *Recent Theatrical Literature*, 125; *Tangled up in Beulahland*, 583; *A Journey to Nature*, 588  
 Musical Basis of Verse, Dabney, 378  
 Musings by Camp-Fire and Wayside, 377  
 My Captive, Altscheler, 373  
 Myra of the Pines, Vield, 280

## N

Napoleon I., Rose, 361; Watson, 360; Josselyn, 362;  
 Folk-Tales of, 374  
 Nast, Thomas, note, 4; portrait, 5  
 Naughty Nan, Long, 374  
 Negri, Ada, portrait and note, 107  
 Nencioni, E., 103  
 New Christians, White, 273  
 New Dialogue of the Dead, 166  
 Newell, P., *Topseys and Turveys*, 586  
 New England Society Orations, Brainerd, 370  
 New Pagan Lilt, Mowbray, 308  
 New York Literary Landmarks, Hemstreet, 41, 158, 238, 333, 427  
 New York State, *Physical Geography of*, Tarr, 378  
 Newspapers, English vs. American, 209; function, 268  
 Next to the Ground, Williams, 378  
 Nicolay, J. G., *Abraham Lincoln*, 579  
 Nicolls, W. J., *Graystone*, 375  
 Norria, Frank, note, 389; *Salt and Sincerity*, 77, 178, 267, 363; on Responsibilities of the Novelist, 537  
 Northrop, George N., portrait and note, 10  
 Norton, Charles E., trans. *Dante's Divine Comedy*, 275  
 Novelist, function of, 268

## O

Ochs, Adolph, portrait, 295; enterprises, 204  
 Ode on Coronation of King Edward VII., Watt, 19  
 Ode on a Distant Prospect of Oriel College, Godley, 75  
 Odysseus and Calypso, Arthur, 481  
 Old Times in Dixie Land, Merrick, 186  
 Oldfield, Banks, 277  
 Olympian Nights, Bangs, 276  
 One World at a Time, Slicer, 283  
 Onlooker's Notebook, 476  
 O'Reil, Max, *"Tween You an' I"*, 582  
 Osborne's (Mrs.) *Playhouse*, 201  
 Ostrander, F. E., *The Gift of the Magic Staff*, 586  
 Our Literary Deluge, Halsey, 275  
 Our Risen King's Forty Days, Boardman, 283  
 Outlaws, Armstrong, 478

## P

Page, Curtis H., *Sources*, 30  
 Page, Walter H., *Rebuilding of Old Commonwealths*, 482  
 Paine, Albert B., *Great White Way*, 184  
 Paine, Thomas, monument, 334; portrait, 335  
 Palaces, Ancient Royal, Way, 185  
 Paolo and Francesca, Phillips, 14, 15, 115  
 Paris, *Literary Notes from*, Stanton, 174, 367  
 Parker, Eric, *Sinner and Problem*, 184  
 Parsons, F. T., *According to Season*, 588  
 Partridge, W. O., *Nathan Hale*, 583  
 Pastboard Crown, Morris, 125  
 Paston, George, *Little Memoirs*, 477  
 Patricia of the Hills, Burrow, 277  
 Patrick, D., *Chambers's Cyclopaedia*, 588  
 Paul, H. W., *Matthew Arnold*, 579  
 Paulo and Francesca, Seymour, sample page, 8  
 Payne, William M., on reviewing, 448

Peattie, Ella W., on reviewing, 453  
 Peck, Harry T., on reviewing, 447  
 Peer, P. S., Across Country with Horse and Hound, 588  
 Peixotto, Jessica B., French Revolution, 186  
 Pemberton, T. E., Ellen Terry and Sisters, 478  
 Pendenya, Arthur, on books, 84, 271, 473  
 Perry, J. B., on A Fallacy about Landscape Artists, 542  
 Persia, Ten Thousand Miles in, Sykes, 284  
 Persian Children of the Royal Family, Sparrow, 379  
 Phelps, E. S., Avery, 58  
 Philip Longstreth, Van Vorst, 375  
 Phillips, Henry W., Red Saunders, 375  
 Phillips, Stephen, note, 14; portrait, 15 Paolo and  
 Francesca, 14, 15, 113  
 Phillpotts, Eden, Secret of the Day, 436; The River, 583  
 Pierce, Grace A., Silver Cord, etc., 283  
 Pilkington's Peesage, Hope, 13  
 Piner, A. W., Iris, 444  
 Pines, Vergius, 37  
 Poe, Edgar A., Richardson, 139  
 Point of Honor, Hinkson, 374  
 Potter, M. H., Istar of Babylon, 583  
 Powell, J. W., portrait and note, 399  
 Prévoist, Marcel, Frédérique, 184  
 Price, Eleanor C., Angelot, 280  
 Prince of Good Fellows, Barr, 373  
 Pyle, Katharine, note, 393; portrait, 394

## Q

Quiller-Couch, A. T., on lady novelists, 17; The White  
 Wolf, and other Fireside Tales, 583  
 Quimby, Alden W., Spell of a Sylvan Story, 131

## R

Raine, Allen, Welsh Witch, 280  
 Rainsford, W. S., Reasonableness of Faith, 379  
 Rapizardi, Mario, 101  
 Rayner, Emma, Doris Kingley, 184  
 Reasonableness of Faith, Rainsford, 379  
 Rebuilding of Old Commonwealths, Page, 481  
 Red Saunders, Phillips, 375  
 Reed, Edwin, Bacon our Shake-speare; Bacon and  
 Shake-speare Parallelisms, 482  
 Reed, Myrtle, Spinster Book, 27; Lavender and Old  
 Lace, 584  
 Reinsch, P. S., Colonial Government, 588  
 Religion, What Is, Tolstoy, 379  
 Rembrandt, Bréal, 274  
 Remington, F. (and Wister, O.), Done in the Open, 588  
 Reminiscences of a Dramatic Critic, Clapp, 128  
 Rescue, Sedgwick, 58  
 Reviewing, multiple, 106  
 Reviewing, views of publishers on, 117; views of re-  
 viewers on, Goodwin, 446  
 Reynolds, Joshua, Life and Art, Gower, 476  
 Rhodes, Cecil, Life, Hensman, 276  
 Richards, Laura E., Geoffrey Strong, 184  
 Richardson, Charles P., on Poe, 139  
 Richardson, Frank, Salamander of Toquesville, 236  
 Riley, James Whitcomb, Farm Rhymes, 91  
 Rives, Hallie E., Hearts Courageous, 375  
 Roberts, Charles G. D., Poema, 378  
 Roberts, J. L., Rose of Joy, 378  
 Robespierre, Belloc, 361  
 Robinson, L. G., Letters of Princess Lieven, 377  
 Rodin, Auguste, Loquitur, by Zimmern, 514  
 Rodin ovation, 114  
 Roman People, History of, Seignobos, 480  
 Romance of a Rogue, Sharts, 280  
 Romantic Love and Personal Beauty, Finck, 186  
 Roosevelt, Theodore, Life, Halstead, 478  
 Rose, John H., Napoleon I., 361  
 Rostand, E., Cyrano de Bergerac, suit, 3  
 Rovetta, Signor, portrait, 106  
 Ruskin, John, Life, Collingwood, 183  
 Russell, Charles E., Such Stuff as Dreams, 187  
 Russia, Asiatic, Wright, 379  
 Russian Literature, Wiener, 10, 50, 148  
 Russian Political Institutions, Kovalevsky, 377  
 Rustler, McElrath, 8, 280

## S

Sackville-Stoner, W., Castles in Spain, 378  
 Sage, William, Clayborne, 375  
 Salamander of Toquesville, Richardson, 236  
 Salt and Sincerity, Norris, 77, 178, 267, 363  
 Sangster, M. E., Janet Ward, 584  
 San Marco, Monastery of, Godkin, 88  
 Sargent, John S., at Royal Academy, 133  
 Sarita the Carlist, Marchmont, 375  
 Scarlet and Hymn, Benson, 277

Schelling, Felix F., English Chronicle Play, 371  
 Schiller, Poems, trans. Arnold-Forster, 283  
 Scholars vs. men, 178  
 Schuyler, Elisa, 240  
 Scot, Unspeakable, Crossland, 273, 294  
 Scott, Walter, reminiscences, 440  
 Seaman, Owen, portrait, 304; Borrowed Plumes, 304  
 Seawell, M. E., Francesca, 584  
 Secret of the Day, Phillpotts, 436  
 Sedding, John D., Garden-Craft, 282  
 Sedgwick, Anne D., Rescue, 58  
 Sedgwick, Catherine M., home, 38, portrait, 39  
 Sedgwick, H. D., Jr., Life of Champlain, 478  
 Segantini, Giovanni, Brinton, on, 491  
 Seidl, Anton, portrait and note, 12  
 Seignobos, Charles, History of Roman People, 480  
 Serrano, Mary J., translation of Maeterlinck songs, 543  
 Servas, Matilde, portrait, 103; sketch, 106  
 Shakespeare, Hazlitt, 482; Plots, Fleming, 482; What  
 is, Sherman, 483  
 Shakespearean Synopses, McSpadden, 482  
 Shaw, G. Bernard, portrait and note, 9; Caesar and Cleo-  
 patra, 9, 10  
 Sheehan, P. A., Luke Delmege, 90  
 Sheepstamler, Jacob, 475  
 Sherman, L. A., What is Shakespeare? 483  
 Shipman, Caroy, translation of Bentson to Tolstoy, 571  
 Ship of Silence, Valentine, 91  
 Shuman, Edwin L., on reviewing, 451  
 Siam in the Twentieth Century, Campbell, 283  
 Siena, Hastings, 370  
 Singleton, Esther, Famous Paintings, 576  
 Sinner and Problem, Parker, 184  
 Sister Beatrice, Maeterlinck, 275  
 Slavery in Virginia, History of, Ballagh, 480  
 Sledd, Benjamin, Poema, 91  
 Slicer, Thomas R., One World at a Time, 283  
 Slosson, A. T., Aunt Abby's Neighbors, 584  
 Smith, F. B., Real Latin Quarter, 186  
 Smith, R. T., The Fortunes of Oliver Horn, Works, 584  
 Smith, Capt. John, True Story of, Woods, 88  
 Somerville, Henry, Jack Racer, 184  
 Songs by Maeterlinck, 543  
 Sources (poem), Page, 30  
 Southey, R., Journal of a Tour in the Netherlands, 590  
 Spanish Conquest in America, Helps, 282  
 Spanish Dictionary, Velasquez, 187  
 Spanish Life in Town and Country, Higgins, 379  
 Sparrow, Wilfrid, Persian Children of the Royal Family  
 379  
 Speckled Bird, Wilson, 480  
 Spell of a Sylvan Story, Quimby, 131  
 Spencer, Herbert, Facts and Comments, 275  
 Spenders, Wilson, 281  
 Spindle and Plough, Dudeney, 374  
 Spinster Book, Reed, 27  
 St. Nicholas Books, 586  
 Stage in America, Hapgood, 129  
 Stanton, Theodore, Literary Notes from Paris, 174, 367  
 Stead, W. T., Americanisation of the World, 377  
 Steendam, Jacob, portrait, 42  
 Stephen, Leslie, "Young's Night Thoughts," 341  
 Stephen Calinari, Sturgis, 185  
 Stephenson, N., The Beautiful Mrs. Moulton, 584  
 Stevenson, R. L., An Inland Voyage, 584  
 Stockton, Frank R., Kate Bonnet, 90  
 Stoddard, Charles W., In Footsteps of Padres, 483  
 Stoddard, Lorimer, verses, 12  
 Stoddard, Richard H., and family, portraits, 298; note,  
 299  
 Story of Kennett, Taylor, 131  
 Streetfield, R. A., The Opera, 577  
 Stuart, R. M., Napoleon Jackson, 584  
 Sturgis, Julian, Stephen Calinari, 185  
 Stuyvesant, Peter, portrait, 47  
 Sutherland, Duchess of, portrait and note, 399  
 Sykes, Percy M., Ten Thousand Miles in Persia, 284  
 Symons, Arthur, Poema, 482

## T

Taggart, M. A., The Wyndham Girls, 586  
 Tale of True Love, Austin, 283  
 Tales of Destiny, Jordan, 279  
 Tammany Wigwag, First, 233  
 Tarkington, E., The Two Vanrevels, 584  
 Tarr, R. S., Physical Geography of New York State, 378  
 Taunton, Ethelred L., Wolsey, 183  
 Taylor, Bayard, Story of Kennett, 131  
 Terry, Ellen, and Sisters, Pemberton, 478  
 Thickens, W. M., Prose Works, Dent, 185; Our Annual  
 Execution, 578  
 Theatre, independent, 13



Theatric Literature, Recent, Mowbray, 125  
 Thermidor and Waterloo, Coleman, 360  
 Thoreau, 510  
 Thoreau, H. D., The Service, 578  
 Those Black Diamond Men, Gibbons, 278  
 Thrall of Leif the Lucky, Liljencrantz, 89  
 Thurston, Lucy, Girl of Virginia, 280  
 Tissot, James, 267  
 Todd, C. B., True Aaron Burr, 478  
 Told by the Death's Head, Jokai, 374  
 Tolstoy, Lyof N., obsequies, 291; study of, Mérejkowski, 398; What is Religion? 379; recent interview with, by Bentzon, 571  
 Tompkins, H. W., Highways and Byways of Hertfordshire, 592  
 Topical Point of View, Lee, 414  
 Towse, J. Ranken, on Duse and D'Annunzio, 574  
 Train, George F., Life, 395  
 Travel, benefits of, 180  
 Tree, Beerbohm, note, 14  
 Triggs, Oscar L., Arts and Crafts Movement, 370  
 Twain, Mark, Double-Barrelled Detective Story, 479  
 'Tween You an' I, O'Rell, 282

## U

Ulysses, Phillips, 14, 15, 166  
 Up and Down the Sands of Gold, Devereux, 183  
 Upson, Arthur, portrait and note, 10  
 Upton, Geo. P., Musical Pastels, 578

## V

Valentine, Edward E., Poems, 91  
 Van Dyck and Hals, 113  
 Van Vorst, Marie, Philip Longstreth, 375  
 Vanderpoel, Emily N., Color Problems, 370  
 Vawter, W., Riley's Farm Rhymes, 91  
 Vergue, George H. de la, Pines, 379  
 Viélé, Herman K., Myra of the Pines, 280  
 Views and Reviews, Henley, 476  
 Villari, Luigi, Italian Life in Town and Country, 483  
 Virginian, Wister, 301, 358

## W

Wadsworth, M. A., Shakespeare and Prayer, 589  
 Wagner, Richard, Life, Glasenapp, 372  
 Wales, Edwards, 281  
 Walker, J. W. C., Ocean to Ocean, 590  
 Walpole, Horace, Unpublished Letters, 477  
 Walsh, W. S., History of John de Castro, 588  
 Walshe, John W., Life, Carmichael, 371  
 Watanna, Onoto, Japanese drama, 231; The Wooing of Wisteria, 585  
 Watson, Thomas E., Napoleon, 360; portrait and note, 4  
 Watt, L., Maclean, portrait and sketch, 18; Coronation Ode, 19  
 Way, T. R., Ancient Royal Palaces, 185  
 Wells, Carolyn, books, 392  
 Wells, H. G., Anticipations, 479  
 Welsh Witch, Raine, 280  
 White, Stewart E., Blazed Trail, 281  
 Whitefriars' Club banquet, 17  
 Whitehouse, Florence B., God of Things, 376  
 Whitman, Walt, birthplace, 321; home, 323; later life, 319; Poetry, Study of, Holmes, 87; portraits, 290, 322, 324, 325, 326; tomb, 327  
 Wiener, Leo, Russian Literature, 10, 50, 148  
 Wild Life of Orchard and Field, Ingersoll, 481  
 Williams, Martha M., Next to the Ground, 378  
 Williams, Talcott, on reviewing, 453  
 Wilson, Augusta E., Speckled Bird, 480  
 Wilson, Harry L., Spenders, 281  
 Wilson, W., A History of the American People, 585  
 Winding Road, Godfrey, 279  
 Winds of the World, Sutherland, 473  
 Wings of the Dove, James, 400  
 Winslow, Helen M., Literary Boston of To-day, 477  
 Winslow, John A., Life, Elicott, 276  
 Winter, John S., Magic Wheel, 281  
 Wister, Owen, Virginian, 301, 358  
 Wister, O. (and Remington, F.), Done in the Open, 588  
 Wistons, Amber, 276  
 Wolfville Days, Lewis, 375  
 Wolsey, Thomas, Life, Tuntont, 183  
 Women of the Salons, Tallentyre, 88  
 Woods, Alice, portrait and note, 393  
 Woods, Katharine P., True Story of Capt. John Smith, 88  
 Wormeley, K. P., Journeys with Dumas, 589  
 Wright, George F., Asiatic Russia, 379  
 Wright, Mary T., Aliens, 376  
 Wright, W. J. P., Dante and Divine Comedy, 478

## Y

Young, E. R., My Days in the Northland, 586  
 Young, John R., Men and Memories, 372  
 Young's "Night Thoughts," Stephen, 341

## Z

Zimmerman, Helen, on Rodin, 514  
 Zionists, Graham, 17  
 Zola, Émile, portrait, 386, 404, 408; sketch, Littlefield, 405  
 Zuni Folk Tales, Cushman, 481  
 Zwemer, A. E. and S. M., Topsy-Turvy Land, 586

## Illustrations

## A

Aldrich, T. B., 388  
 Alexander (Hector), Mrs., 299  
 Along the Strand, 41  
 Amicia, E. de, 102  
 André, John, place of capture, 330  
 Annetje Jans farm, 162  
 Arbucula, 567  
 Assilva, Carmen de, 307  
 Astor, J. J., house, 431  
 Ave Maria a Trasbordo, 492

## B

Bailey, Philip J., 393  
 Balfour, James, 293  
 Balzac, caricature, 255; scenes from works, 248-251  
 Bantzer, Karl, Lord's Supper in Hessian Village Church, 554  
 Barlow, Joel, 336  
 Barton farm-house, 131  
 Beardsley, Aubrey, by himself, 568  
 Bell, Lillian, 392  
 Birmingham meeting-house, 130  
 Black Cat (Poe), 143  
 Blomidon, Cape, 110  
 Bourgeois of Calais by Rodin, 523  
 Bradford, William, tomb, 159  
 Bridal ballad, 138  
 Bridge over canal, 43  
 Broad sheet, 207  
 Broad Street, N. Y., 160  
 Broadway, New York, 420  
 Brown, George D., 300  
 Bryant's home, Great Barrington, 37  
 Burne-Jones, Sir E., 565  
 Burr, Aaron, 240  
 Butler William A., 302

## C

Carducci, G., 100  
 Carpet, Hammersmith, 206  
 Christ Church, Tarrytown, 331  
 City Hall, old New York, 160  
 City hotel, New York, 432  
 City, the, by Shinn, 526  
 Clapp, Henry A., 7  
 Clermont (steamboat), 340  
 Coat of arms of Lennox, 40  
 Colden, Cadwallader, 164  
 Corbin, John, 13  
 Corner-stone of Park Theatre, 337  
 Corner, the, by Shinn, 528  
 Crosland, T. W. H., 294  
 Crosman, Henrietta, 396

## D

D'Annunzio, G., 98  
 D'Artagnan, figure, from Dumas statue, 63  
 Debtor's prison, 238  
 De Silie, Niclaus, autograph, 49; house, 42  
 Dettmann, Ludwig, View of Shipyards, 557  
 Dobson, Austin, 592  
 Doudelet, Charles, illustrations by, 543-550  
 Dreamland, 144  
 Dumas, Alexandre, elder, 61, 210, 211  
 Duse, Eleonora, 417, 419-422  
 Dutch church, middle, New York, 242  
 Dutch tavern, 48

## E

East river, along, 47  
 Edelweis, study for, 501  
 Eggleston, Edward, 301  
 Eldorado, 130  
 Elgin Botanical Garden, 334

## F

Falguiere, bust of, by Rodin, 522  
 Federal Hall, 241  
 Female figures, study of, by Rodin, 525  
 Fezensac, Comte R. de M., by Vollaton, 540  
 Field, Roswell, 301  
 Fikentscher, Otto, Crows in the Snow, 560  
 Fiske, Mrs., as Mary of Magdala, 532, 535  
 Fogazzaro, A., 101  
 Francesca da Rimini, scenes from, 419, 423, 424  
 Fraunces Tavern, 240  
 Freneau, Philip, 230  
 Fulton, Robert, 340

## G

Gaspereau, mouth of, 109  
 Georgi, Peasant Ploughing, 553; Suabian Village Street, 559  
 Giacosa, G., 105  
 Godkin, Edwin L., 2  
 Goethe on the Campagna, 400  
 Golden Hill, site of, 427  
 Grand Pré, Nova Scotia, 112  
 Grisons Mountain Girl, a, 495

## H

Hackett, James, and company in Crisis, 6  
 Hamilton, Alexander, 238  
 Hamilton Grange, 244  
 Hari-kari, 236  
 Harland, Henry, 14  
 Harrison, Mrs. Carter, 307  
 Harvey, George, 389  
 Hauelsen, Albert, Peasant Farmyard, 556  
 Hawthorne's Lenox home, 36  
 Haymaking, 500  
 Heyse, Paul, 531  
 House by Bowling Green, 239  
 Hudson River, Storm King, 225; nooks and bays along, 228  
 Hunt, Leigh, 400; house, 401  
 Hutten, Baroness von, 398

## I

Idlewild Glen, 228  
 Irving, Washington, 328, 429, 430; church where baptized, 428; Sunnyside, 227, 329; tomb, 330, 331

## J

Japanese Irving, in tragedy, 232; in comedy, 233  
 Japanese Mansfield, 235  
 Japanese tragedy, climax, 230  
 John Bull (paper), 200  
 Jones, Sir Burne, by Beardsley, 565

## K

Kelmscott Chaucer, page from, 200  
 Kelmscott Manor, 198, 201, 207; imprint, 208  
 Kemble, Fanny, 34  
 Kennett meeting, old, 132  
 Kidd, William, house, 44  
 King's College, 165  
 Kipling, drawing by, 402  
 Klafsky as Isolde, 504  
 Knitting, 502

## L

Lafayette's headquarters, Brandywine, 133  
 Lara, Contessa, 105  
 Last Task of the Day, the, 493  
 Lomonosov, Mikhail, 11  
 Longfellow's wife, home, 35

## M

Masterlinck, Songs, illustrated by Doudelet, 543-550  
 McElrath, Frances, 2  
 Male and female studies by Rodin, 524  
 Map of old New York, 101

Map of original grants, New York, 46  
 Map of streets of New York, in 1827, 338  
 Market, meal and slave, New York, 163  
 Mary of Magdala, poster, 530; scene from, 534  
 Mascagni, Pietro, 305; conducting opera, 468  
 Masque of Red Death, 140  
 Merton Abbey works, 203, 204  
 Metzengerstein, 142  
 Mrs. Jack, scene from, 296  
 Moodna Creek, near mouth of, 226  
 Morgan, Anna, 9  
 Morris, George P., home, 227  
 Morris, William, 194; birthplace, 196; block engraved by, 196; home, 198, etc.  
 Morris, Mrs. William, 199  
 Morte D'Arthur, headpiece, Beardsley, 561  
 Murders in Rue Morgue, 141

## N

Nast, Thomas, 4  
 Negri, Ada, 107  
 Negro, bill of sale of, 163  
 New Amsterdam, views in, 44, 45  
 New York Gazette, heading, 164  
 New York Hospital, 1800, 339  
 Night watch, 158  
 Norris, the late Frank, 536  
 Northrop, G. N., 10  
 Nova Scotia ox-cart, 108

## O

Ochs, Adolph, and daughter, 205  
 Old French well and willows, 111  
 On the Balcony, 494

## P

Paine, Thomas, 333, 335; monument, 334  
 Paulo and Francesca, sample page, 8  
 Phillips, Stephen, 15  
 Pied Piper, the, 566  
 Ploughing in the Engadine, 496  
 Poems by the Way, page of, 202  
 Post-office, New York, old, 337  
 Potter house, 135  
 Powell, J. W., 399  
 Prison ship Jersey, 245  
 Punishment of Luxury, the, 498  
 Pyle, Katharine, 394

## R

Rape of the Lock, 562  
 Rodin, A., portrait of, by Alexander, 521  
 Roman, Max, Roman Campagna, 558  
 Rovetta, 106

## S

Sandy Flash, scenes in story, 134, 136, 137  
 Seaman, Owen, 304  
 Sedgwick, Catherine M., home, 38; portrait, 39  
 Segantini, Giovanni, 490, 504  
 Seidl, Anton, 12  
 Seral, Matilde, 103  
 Shaw, G. B., 9  
 Sleepy Hollow, old Dutch church, 226  
 Smith, William, 165  
 Sorrow Comforted by Faith, 503  
 Spring in the Alps, 497  
 Stadt Huys, 44  
 Steendam, Jacob, 42  
 Stockbridge Bowl, 33  
 Stoddard, R. H., and family, 298  
 Stuyvesant, Peter, portrait, 47; house, 45  
 Sunnyside, 227, 329  
 Sutherland Duchess of, 390

## T

Tammany wigwam, first, 333  
 Title-page of "Hand and Soul," 205  
 Tolstoy, Count, by Bryden, 570  
 Trinity Church, New York, 159, 243  
 Triptych, Nature, Life, Death, 504

## U

Unnatural Mothers, the, 499  
 Upson, Arthur, 10

## V

Volkmann, Hans. Waving Wheatfield, 555  
 Volpone, frontispiece, 563

## W

Wall-paper design, 203

Watson, Thomas, 3  
 Watt, L. Maclean, 18  
 West Point and Constitution Island, 229  
 Whitman, Walt, 290, 322, 324-326; birthplace, 321; home, 323; tomb, 327  
 Window, stained-glass, design, 204  
 Woods, Alice, 393

## Z

Zola, Émile, 386, 404, 408

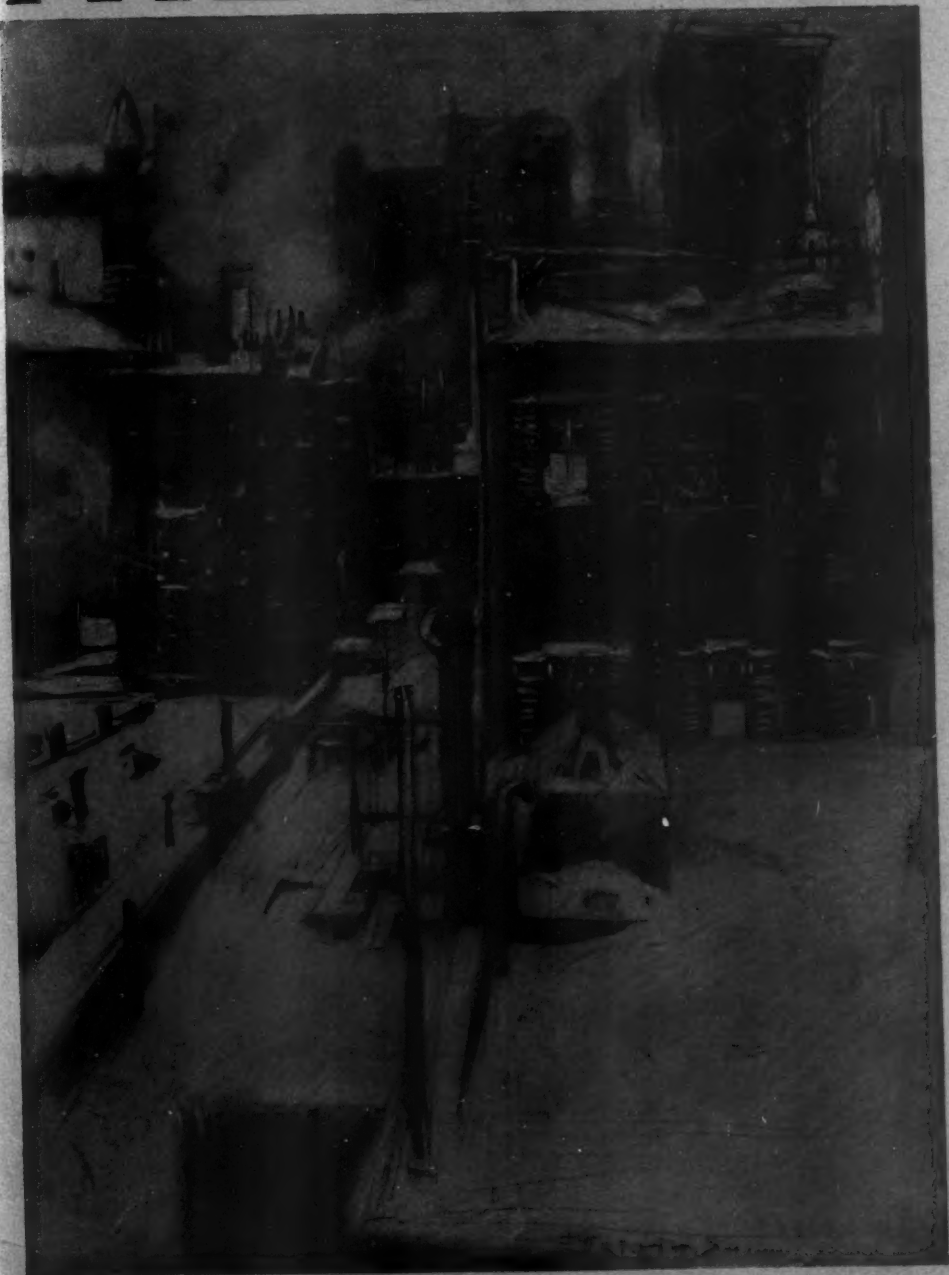






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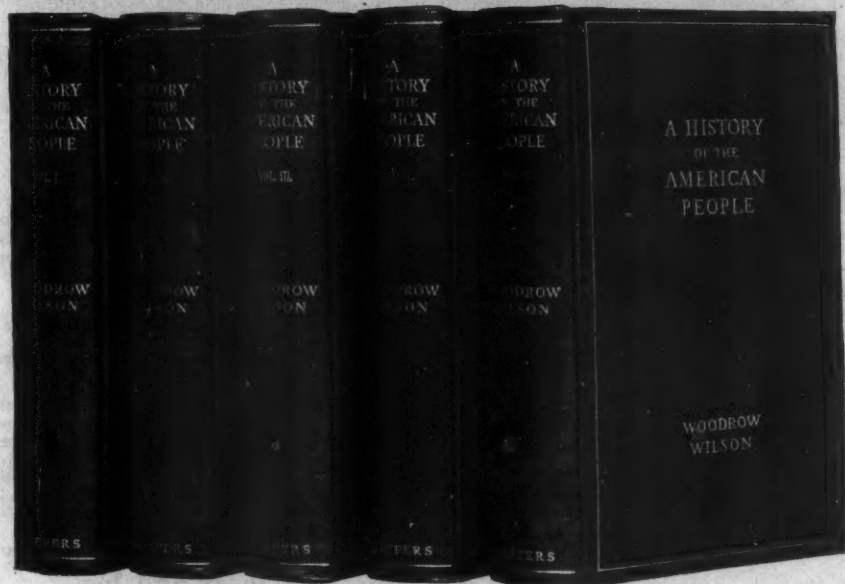
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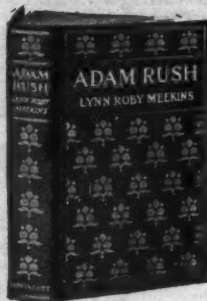
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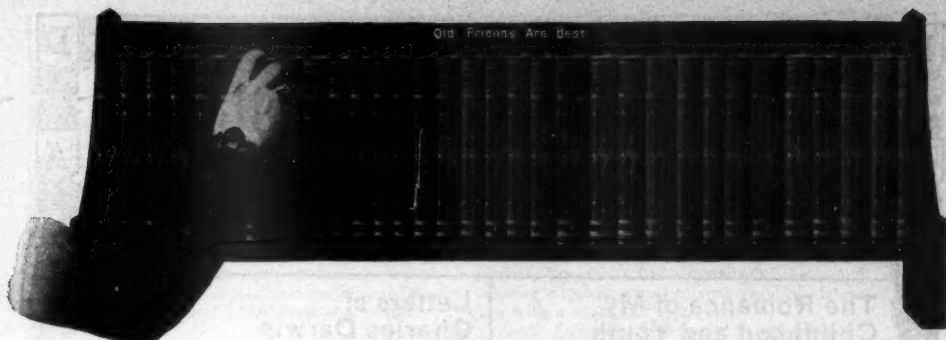
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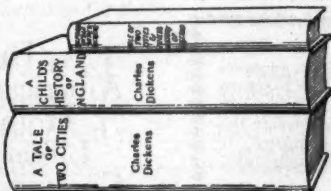
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I. "Nathaniel Hawthorne" . . . . .	510
II. "Henry W. Longfellow" . . . . .	511
III. "Thoreau" . . . . .	512
"Go Read in the Book of the Hills"—Verse . . . . .	SAMUEL V. COLE . . . 513
Auguste Rodin Loquitur . . . . .	HELEN ZIMMERN . . . 514
With hitherto unpublished portrait of Rodin by John W. Alexander and four illustrations . . . . .	
The City—Verse . . . . .	WALTER MALONE . . . 527
Illustrated after pastels by Everett Shinn . . . . .	
Mrs. Fiske's "Mary of Magdala" . . . . .	Rev. PERCY STICKNEY GRANT 533
With five illustrations . . . . .	
The Responsibilities of the Novelist . . . . .	FRANK NORRIS . . . 537
With portrait of Mr. Norris and introductory notes by The Editor and by Hamlin Garland . . . . .	
A French Man of Letters . . . . .	540
With portrait of Comte Robert de Montesquiou-Fezensac by Félix Vallotton . . . . .	
A Fallacy about Landscape Artists . . . . .	JENNETTE BARBOUR PERRY . 542
Three Songs . . . . .	MAURICE MAETERLINCK . 543
Translated by Mary J. Serrano and illustrated by Charles Doudelet . . . . .	
German Lithographs of To-Day . . . . .	C. B. . . . 551
With eight subjects reproduced in tint . . . . .	
Note on the Literary Element in Beardsley's Art . . . . .	ALBERT E. GALLATIN . . 561
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A Recent Interview with Tolstoy . . . . .	TH. BENTZON . . . 571
Translated by Carolyn Shipman; with portrait of Tolstoy from the wood-cut by Robert Bryden . . . . .	
Signora Duse and the Degenerate D'Annunzio . . . . .	J. RANKEN TOWSE . . 574
The Book-Buyers' Guide . . . . .	576
Index to Vol. XLI . . . . .	591

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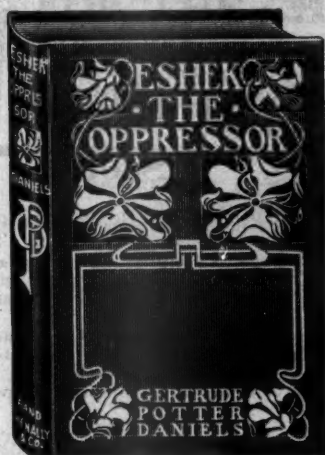
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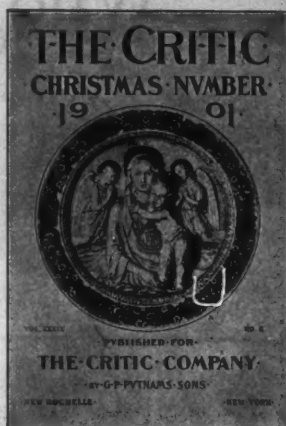




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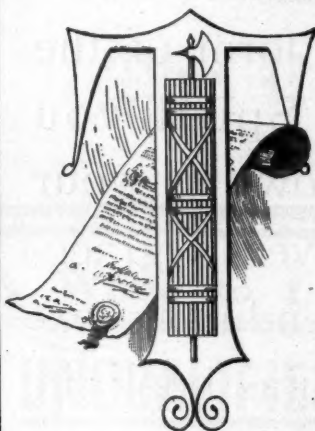


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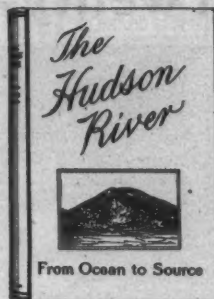
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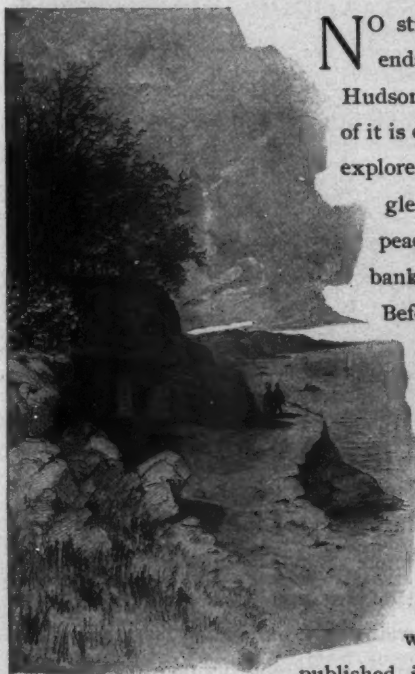
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